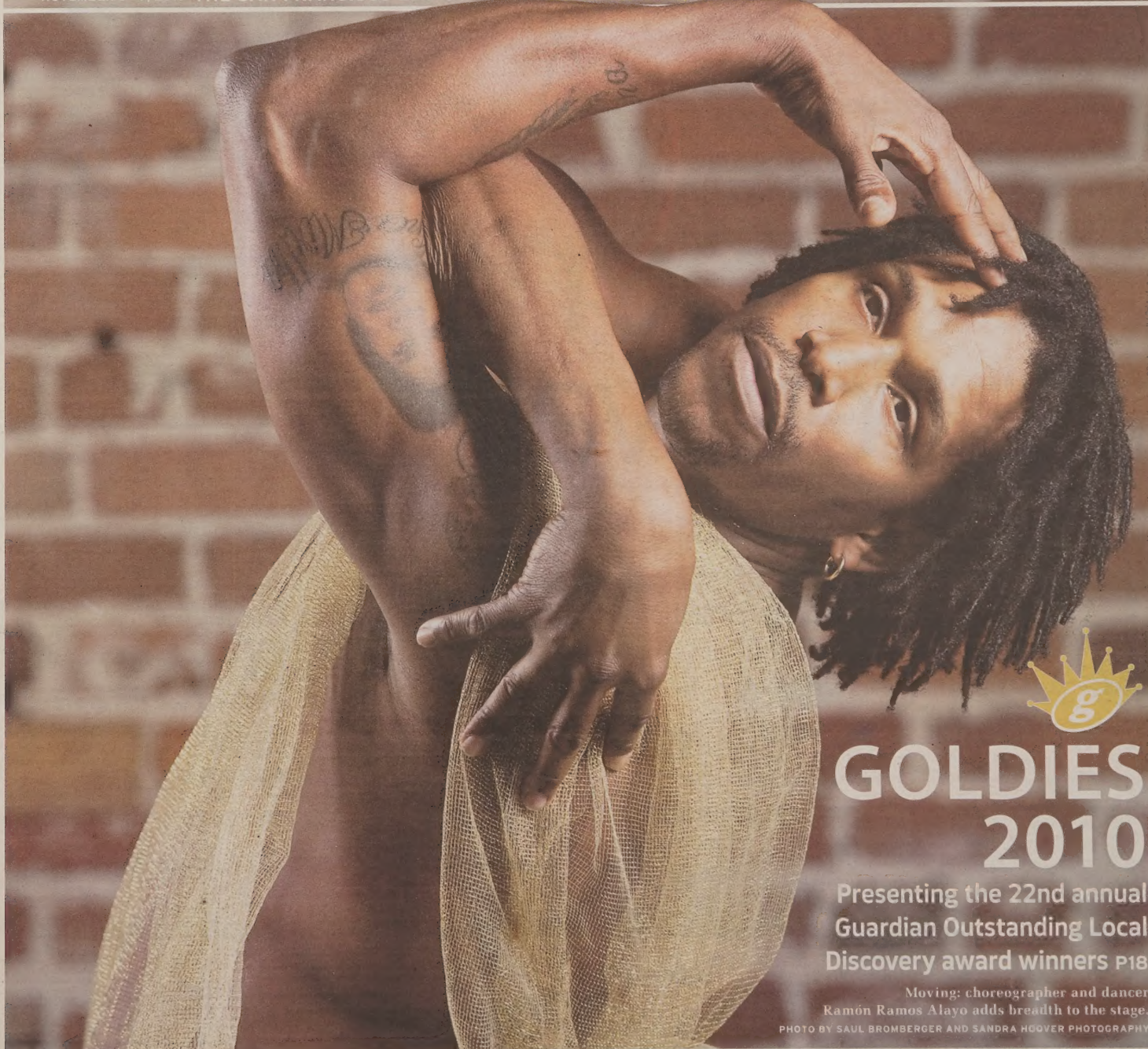


WHO'S BUILDING THE NEW UCSF HOSPITAL? NOT SF RESIDENTS P11

CALIFORNIA'S SECRET DEATH-DRUG DEAL P12

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GOLDIES 2010

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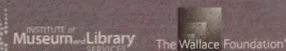
> **LISTEN** to Mission Muralismo artists as they introduce the final theme *Art and Revolution* and view the animated film *Los ABC*. Organized by Annice Jacoby in partnership with Precita Eyes Muralists. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.



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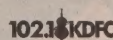
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EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Here's what really scares me about Republicans in Washington: they don't want the economy to get better.

I'm not just saying that they're wrong on the issues, or that their prescriptions — tax cuts for the rich, fewer regulations for big business, privatization of health care and Social Security — will only make things worse. I'm saying that, right now, in November 2010, the GOP leaders want continued high unemployment. They want Americans to suffer. They want conditions to get worse and worse — because all they really care about right now is defeating Barack Obama in 2012. And they know and I know and everyone else knows that if the economy improves, he'll be a two-term president.

I'm not the only one who sees this open conspiracy. Former Secretary of Labor Robert Reich has been Twittering about it, and bloggers have been floating it out, but the mainstream news media doesn't seem to want to take the risk of saying what's right in front of everyone's face: Republicans are lying, outright. They've campaigned on the promise that their ideas and agenda will put America back to work — but they know that's not true. What the agenda is going to be is obstruction.

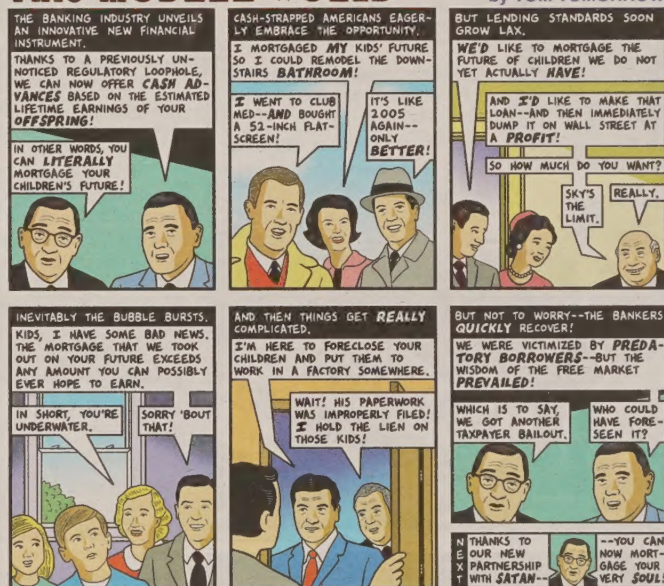
The Democrats have never done that, at least not in recent history. Oh, they fought W. on all sorts of policy issues, but they never tried to make sure that the country collapsed. That's a big difference between the two parties, and it comes down to a basic question: How many people are you willing to hurt, how much suffering are you willing to promote, just to get back in power??

I've been talking to a lot of political activists, elected officials, and outside agitators of late about the

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



SF needs a local-hire law

EDITORIAL A billion-dollar hospital project, built by a public agency using taxpayer dollars, just broke ground on the edge of District 10, the corner of the San Francisco with the highest unemployment rate and some of the city's worst economic problems. That's something job-hungry residents ought to be celebrating — more than 1,000 construction workers will be earning steady paychecks over the next few years.

And yet, when dignitaries including Rep. Nancy Pelosi showed up for the groundbreaking ceremony, they were met with protests. Bayview residents showed up to complain that very few of those jobs are going to the people who live in the project's neighborhood. In fact, not that many jobs are likely to go to San Francisco residents. That's because the University of California, San Francisco, which

is building the hospital at Mission Bay, has no policy whatsoever requiring its contractors to hire local residents. As Sarah Phelan reports on page 11, San Francisco residents may turn out to make up fewer than 20 percent of the people who work on the project.

That's a problem for a significant number of local construction projects financed and managed by government agencies. A recent study released by the San Francisco Redevelopment Agency Office of Economic and Workforce Development found that only 20 percent of the workers on public works job sites in the city were San Francisco residents.

Obviously, private construction companies can hire anyone they want — but when San Francisco tax dollars and San Francisco public land are involved, local residents ought to get a fair share of the

work. That's not just a political argument; it's solid economics. Just as money spent at a locally owned independent business stays in town and does more for the local economy than money sent at big chains, local workers are more likely to spend their paychecks here in town.

Sup. John Avalos has introduced a bill that would set a 50 percent requirement for local hiring on projects paid for by the city. It's a great idea, and needs strong support. There's resistance from the building trade unions, which is no surprise — the unions want to keep the seniority system in place and give jobs to the members who have been unemployed the longest, no matter where they live. And a significant percentage of the membership of the building trades unions lives out of town.

May of the residents of low-

CONTINUES ON PAGE 6 »

As long as the nation lacks comprehensive immigration reform, laws similar to Arizona's SB1070 will continue to be introduced across the country.

The attack on Latinos

By Laura Sanchez

OPINION The San Francisco-based Ninth Circuit Court of Appeals heard oral arguments on Monday for United States v. State of Arizona. Latinos in California were watching closely.

The case addresses the constitutionality of Arizona's SB1070 law. SB1070 is one of the broadest and strictest immigration enforcement measures ever enacted by any state in the nation. The court's decision will send a strong signal not just to Arizona, but to the 13 other states considering similar laws. As an immigration lawyer and a first-generation Mexican American from Orange County, laws like SB1070 remind me of how much history repeats itself.

Every day I see families face deportation due to minor encounters with the law. When a broken tail light is used as a reason to stop, overcharge, and deport an individual, then something is seriously wrong with our law enforcement priorities, our laws, and even our morals.

After the Great Depression, Operation Wetback, a strategy enforced by the INS, expedited the deportation of 80,000 "Mexican-looking" Americans, including many Mexicans and Latinos born in the United States — and some Native Americans.

The movement by states to enact immigration laws and scapegoat Latinos started in California with Proposition 187. Passed in November 1994, Prop. 187 sought, among other things, to require police, health care professionals, and teachers to verify and report the immigration status of all individuals, including children. Well-

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EDITOR'S NOTES

CONT.,

next president of the Board of Supervisors (with all that implies) and I keep hearing the same name: David Campos.

Campos has been one of the great success stories of the class of 2008, an effective legislator who can work with just about everyone. He's a solid progressive, but with a gentle personality — someone who sticks to his principles but doesn't pick personal fights. I don't know how he puts together six votes, but he might surprise us.

I'm writing this the day before the election and it comes out the day after, by which time Jerry Brown will be the governor-elect, Barbara Boxer will have won another Senate term, and the Giants will be holding their World Series victory parade. You read it here last. **SBFG**

LOCAL HIRES

CONT.,

income areas like Bayview lack the specific skills for unionized trade jobs. But with so many longtime members out of work, the unions don't want to add apprenticeship programs to train new workers for jobs that don't exist.

But there has to be room for compromise here. The building trades leaders need to understand that San Francisco taxpayers have every right to demand that when they finance public works projects, some of that money will stay in town. And Avalos isn't pushing for 100 percent local hire — nor is he trying to undermine the time-honored tradition of the union hiring hall.

The UC project is trickier. As a state agency, UC is exempt from local laws — and has a long history of defying San Francisco's efforts to hold it accountable. The Bayview activists aren't asking for 50 percent local hire — but they are demanding that the university adopt some sort of enforceable rules to ensure that some percentage of the jobs at the new hospital go to city residents. That's more than reasonable.

San Francisco's state legislative delegation ought to be in touch with the UCSF chancellor and send a clear message: This is a problem that needs to be resolved, now — and if it's not, legislation setting local hire goals for all UC projects ought to be on next year's agenda. **SBFG**

LATINOS

CONT.,

funded anti-immigrant groups like FAIR created a blueprint for states and cities to become immigration law enforcement agents. In light of the discrimination that ensued — even though Prop. 187 was ultimately found unconstitutional — many view this period as one of the worst moments for Latinos in recent California history.

In the wake of SB1070, other states are attempting to pass similar or more extreme laws at an alarming rate. Republican state legislator Randy Terrill, who coauthored Oklahoma's strict 2007 immigration bill (HB1804), has promised to pursue an even stricter second-generation version of the bill that he has called an "Arizona-plus" law. He is undeterred by the fact that key provisions of HB1804 were ruled unconstitutional by the U.S. Tenth Circuit Court of Appeals.

Arizona's Republican state Sen. Russell Pearce recently announced that state legislators will propose a bill to deny U.S. citizenship to children born of undocumented immigrants. Even though many, if not all, of these bills will be struck down as unconstitutional, they testify to the current anti-immigrant — and anti-Latino — climate.

There is little political will for immigration reform. Both the Democratic and Republican parties see Latinos largely as a source of votes, but show scant interest in ensuring that the law treats our community fairly. Even President Obama, who during his race for the presidency promised to bring *change we can believe in* and co-opted the United Farm Workers' slogan "Yes We Can!," has turned his back on us. Obama has earned the label "deportation czar." Under his watch, more immigrants have been deported than at any time since Operation Wetback.

As long as the nation lacks comprehensive immigration reform, laws similar to SB1070 will continue to be introduced in states across the country. Right now it is up to our judicial branch to uphold the Constitution. We, Latinos who are able to vote, must vote for those candidates whose track records show a commitment to fairness for our community — regardless of party affiliation. **SBFG**

Laura Sanchez is staff attorney for the Central American Resource Center (CARECEN) in San Francisco.



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THE SAN FRANCISCO BAY GUARDIAN NEWS

Calls for justice

Will the former BART cop who shot Oscar Grant spend time behind bars?

By Rebecca Bowe
rebeccab@sfbg.com

Since the fatal shooting of Oscar Grant III on New Year's Day in 2009, a photograph of the 22-year-old African American man from Hayward has become iconic. The picture shows Grant's smiling face, and the black ski cap and a hooded sweatshirt he was wearing the day it was taken.

It has been copied onto posters and displayed like wallpaper in downtown Oakland cafes and along city blocks, manipulated with different hues and accents to produce scores of flyers, banners, hip-hop album jackets, T-shirts, and even masks. An expansive mural in Oakland displays Grant's image on a larger-than-life scale, framed with roses.

The ubiquitous pictures of Grant, the victim of a shooting by police, are a constant reminder that his life was taken suddenly when BART cop Johannes Mehserle shot him in the back on the Fruitvale train platform. At the time, Grant was unarmed and physically restrained, having been arrested following reports of a fight.

Cell phone camera footage of the shooting went viral, and the case drew national attention. The defense argued that it was all a tragic accident, saying Mehserle had mistakenly drawn his firearm when he meant to draw his Taser.

Mehserle was convicted of invol-

untary manslaughter and his sentencing is expected Nov. 5. With all the attention surrounding the case, this final determination has taken on the proportions of a moment of truth.

Mehserle could be sent to prison for as long as 14 years, or merely be placed on probation. For many Grant supporters, it's a question of whether the justice system will incarcerate a police officer for killing a young person of color, after so many other youths have been slain in police shootings that never went to trial. For Mehserle's supporters, the outcome will signify something else entirely.

RIVAL NARRATIVES

Mehserle, a white Napa native in his late 20s who resigned from BART after the shooting, was tried on a murder charge. But a jury in Los Angeles (where the trial was moved because of the publicity here) found him guilty of involuntary manslaughter on July 8. Protesters, decrying the verdict as too lenient, converged in downtown Oakland for a street rally directly afterward that later gave way to bursts of rioting and looting.

The grassroots community leaders who urged supporters into the streets aren't the only people now mobilizing around the sentencing. In the months following the verdict, the law enforcement community rallied in support of Mehserle, whose conviction for on-duty police conduct stood out as a rarity.

The former cop's supporters have set up websites, hosted vigils, and arranged media interviews for Mehserle and his allies. A website called Justice4Johannes.com decries his conviction, denouncing the justice system as biased against police. "Do not let our officers fall victim to a spineless system," the website urges, "who would rather protect criminals than protect our law enforcement officers who daily put their lives on the line for you!"

As the date of the sentencing approaches, each side has demonstrated that they are as active as ever. When the Giants played in AT&T Park in October, Mehserle's father, Todd, made an appearance in McCovey Cove on a stately sailboat with "Free Johannes Mehserle" banners ruffling on its tall masts. But a smaller wooden ketch with activist Jared Aldrich at the helm, hoisted banners that read "Justice for Oscar Grant" and, on another occasion, "Jail Killer Cops."

On Oct. 23, the International Longshore and Warehouse Union (ILWU) Local 10 shut down Bay Area ports, using a stop-work day to hold a rally at the Port of Oakland calling for the maximum sentence for Mehserle.

"The litany of police killings of innocent young black and Latino men has evoked a public outcry in California," Jack Heyman, a co-



Protesters carry posters at a July 8 rally in downtown Oakland depicting Oscar Grant alongside others who were killed in police shootings. | PHOTO BY REBECCA BOWE

organizer of the rally, wrote in an article in CounterPunch. "Yet when it comes to killer cops, especially around election time, with both the Democratic and Republican parties espousing law and order, the mainstream media either expunges or whitewashes the issue."

Heyman told the Guardian that he had visited Oakland high school classes to speak about the issue and found that in some classes, every sin-

gle student raised a hand when asked if they knew the name Oscar Grant. "They happen to be sensitive to the issue of police brutality," he noted. "A number of them had had problems with police."

PRISON OR PROBATION?

On Oct. 26, opposing briefs on the sentencing were filed in Los Angeles County Superior Court.

CONTINUES ON PAGE 10 »

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"The litany of police killings of innocent young black and Latino men has evoked a public outcry in California."

Jack Heyman

LOCAL HIRING 11

DEATH DRUG 12

HIGH SPEED RAIL 12

ALERTS

By Guardian
News Staff
news@sfbg.com

WEDNESDAY, NOV. 3

SPUR's Election Wrap-up
The San Francisco Planning and Urban Research Association's post-election discussion and analysis session is popular with political junkies of all ideological stripes. Although it's hosted by a knowledgeable duo — Barbary Coast Consulting founder Alex Clemens and political consultant David Latterman — a wide variety of political analysts always show up to create a lively, insightful discussion. Bring a bag lunch and your two cents. 12:30 p.m., \$5 or free for members.
SPUR office
654 Mission, SF
381-8726

Revolution is not a Tea Party
As the dust begins to settle on the midterm elections battlefield, come discuss how the country's political fervor affected the national discourse on issues like immigration and civil rights. Was the Tea Party an actual grass roots revolution or merely a large angry mob? How long will the virulent xenophobia and nativism continue, and what can be done to counter it? 7-9 p.m., free.
Revolution Books
2425 Channing Way
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revolutionbooks@sbcglobal.net

THURSDAY NOV. 5

"Tranny Fest: San Francisco Transgender Film Festival"
Come one, come all: ladies and gentlemen, transgender, and gender queer. Now in its 12th season, Tranny Fest will open Thursday, with performances by Landa Lakes, Butch Tap, Thisway Thataway, and PsychoBabble, among others. The festival

EXISTENTIAL TROUBLETOWN

BY LLOYD DANGLE

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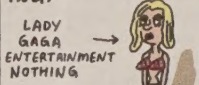
DEFICITS WILL BE NOTHING, IMMIGRATION NOTHING, ACCOMPLISHMENT WILL BE NOTHING.



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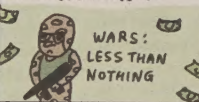
RAND PAUL NOTHING, SARAH PALIN NOTHING, CHRISTINE O'DONNELL NOT EVEN A LAUGHABLE NOTHING.



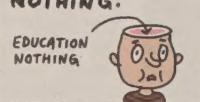
UNEMPLOYMENT NOTHING, WALMART NOTHING, INDIA AND CHINA NOTHING.



GAS PRICES NOTHING, STIMULUS NOTHING, THREE TRILLION DOLLARS A MEANINGLESS NOTHING.



GLOBAL WARMING NOTHING, EVOLUTION NOTHING, THE U.S. SUPREME COURT NOTHING.



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SATURDAY NOV. 6

Green Festival San Francisco
Here's more proof that green is the new black. One of the largest sustainability events in the country will be held at the San Francisco Concourse. The eco-fest includes lectures from Bill McKibben, Daniel Pinchbeck, Amy Goodman, and others.

Vendors, workshops, music and an array of organic beer, wine, and vegetarian cuisine will also be on hand. Admission discounts are also available to students, seniors, cyclists and public transit riders.

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POLITICS

Local hiring protesters at UCSF Mission Bay, a SF resident fights for his First Amendment rights, and just what exactly went down on election night



NOISE

Live Shots of De la Soul and Gorillaz at the Oracle Arena, a Celtic violinist with dreams of Jimi, plus Slough Feg's melodic metal discomfit



PIXEL VISION

Cop some street style from Taiwan, plot a culinary adventure in Bayview, and prep for your holiday party — Virginia Miller interviews a punch historian



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BART cop CONT.

Defense Attorney Michael Rains submitted a 126-page memo urging the judge to drop the gun-enhancement charge and place Mehserle on probation, which would keep him out of prison. Meanwhile, prosecutors with the Alameda County District Attorney filed a 20-page memo indicating that Mehserle should be sent to prison, but stopped short of advocating for the maximum sentence.

Rains' motion goes into great detail, quoting from letters sent to the court in Mehserle's defense, in which the former transit officer is said to be "a gentle giant." It even goes so far as to suggest that Mehserle's infant son (born New Year's Day, 2009) could suffer psychological difficulties later in life if he is separated from his father.

Grant, too, was a father — his daughter, Tatiana, is six — but the prosecution's motion doesn't mention how she may be psychologically

affected later in life by her loss. Grant supporters sent some 2,000 letters to the judge, according to a posting on civil rights attorney John Burris' website, but none were referenced in the briefing.

The DA argues that Mehserle intentionally shot Grant, implying that the Taser argument was a fabrication. In the moments following the shooting, the document notes, Mehserle told his fellow officer that he thought Grant was going for a gun. "If the sentence in this case is

to serve any purpose whatsoever," it notes, "it must serve as punishment."

INSIDE THE POLICE LOBBY
The Peace Officers Research Association of California (PORAC) covered the cost of Mehserle's defense. The 85,000-member, politically powerful police organization maintains a legal defense fund for officers facing legal troubles.

Technically, Mehserle wasn't entitled to the financial assistance. According to PORAC's website, an officer who voluntarily resigns may be ineligible for benefits, and Mehserle quit shortly after the shooting. Still, PORAC stepped up and put itself on the hook for millions in legal fees to ensure he had the best possible defense. PORAC was a driver behind the Peace Officers' Bill of Rights, which established a unique set of protections for law enforcement officers under investigation for misconduct.

PORAC president Ron Cottingham acknowledged its decision to fund Mehserle's defense was discretionary, but declined to say more. It's possible that PORAC was interested in preventing Mehserle's trial from setting a precedent for other cases involving officers who use deadly force against unarmed suspects.

PORAC also played a role in the BART civilian oversight structure that was ultimately approved by the California Legislature. The transit agency's lack of civilian oversight became a flashpoint in the wake of the shooting, prompting

Assemblymember Tom Ammiano to draft legislation that would have created an Office of Citizen Complaints (OCC) for BART patterned after the system in place in San Francisco. PORAC fought it and the effort was stymied.

"PORAC ... will actively oppose your bill as it is written," Jesse Sekhon, president of the BART Police Officers' Association, wrote in a letter to Ammiano's office. "They also said that they will have every law enforcement agency in the state oppose the bill." Ammiano's bill would have prevented police officers from serving in oversight roles and would have granted more power to the OCC.

The bill that went forward instead, Assembly Bill 1586, was crafted by BART, supported by PORAC, and introduced by Assemblymember Sandre Swanson (D-Oakland). Under this system, the oversight process begins with a police auditor selected by the BART Board of Directors, and a citizen board — which may include police officers.

According to Lynette Sweet, a member of the BART Board who spoke about the bill during a community meeting in Oakland in August 2009, PORAC opposed Ammiano's bill because it would have allowed the state to direct municipalities throughout California to create civilian-oversight offices. "PORAC doesn't want to see that happen. So we've now become the lesser of two evils for them," she said.

On Oct. 29, BART held a dedication ceremony for the new police auditor office and honored Swanson for bringing the legislation forward. The transit agency has initiated a search to fill the civilian-oversight positions. But the rifts in the community over this shooting are far from healed.

On one side, a politically powerful and financially robust police lobby is actively influencing civilian-oversight legislation and spending top dollar trying to keep Mehserle out of prison. On the other, a grassroots community movement furious about police brutality against black and Latino youth is gaining momentum.

Only Judge Robert Perry knows what his own personal interpretation of justice is, and he alone will determine if or how long Mehserle will spend time behind bars. If he is spared from prison, the community will be outraged. If he is incarcerated, the cops will be outraged. But regardless of the decision, Mehserle's life will go on. **SFBG**

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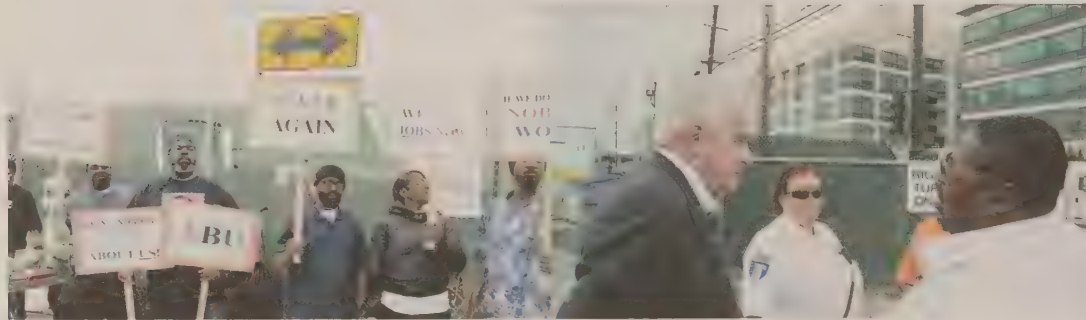
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Left: Workers with Aboriginal Blacks United protest the lack of a local hiring plan for the new UCSF hospital construction site at 16th and Third streets. Right: UCSF's director of design J. Stuart Eckblad listens to Aboriginal Blacks United leader James Richards request that UC develop a local hiring plan at its hospital construction site. | PHOTOS BY SARAH PHELAN

Locals for hire

Supervisors consider requiring contractors to do more local hiring just as the UC hospital breaks ground in Mission Bay

By Sarah Phelan
sarah@sfbg.com

It's no secret that San Francisco's construction industry is going through hard times, a situation that translates into lost opportunities for working class San Franciscans. But that bad situation is being made worse by contractors on local projects hiring workers from outside the city.

Recent studies reveal that under the city's First Source program, which requires contractors to make "good faith efforts" to reach the goal of hiring 50 percent of their workers from within the city, San Francisco has failed to meet its goals on publicly funded projects.

Sup. John Avalos has introduced legislation that seeks to address this shortfall by requiring contractors to meet the city's hiring goals or face fines. But some union leaders whose members don't live in San Francisco are grumbling that the proposal is not workable.

Local unemployed workers are expressing support for the Avalos legislation, as they step up efforts to get UC San Francisco to commit to local hiring plans at its \$1.5 billion Mission Bay hospital construction site, which lies a Muni T-Third ride away from some of the city's most economically distressed neighborhoods.

And now everyone is anxiously wondering where Mayor Gavin Newsom will land on the legislation and on UCSF's hiring goals in what may be his last weeks as chief executive of San Francisco.

As of press time, Newsom was running neck-to-neck with Abel Maldonado in the lieutenant governor's race, leaving voters uncertain whether Newsom will be mayor in January or second-in-command statewide — a promotion that would land him a seat on the UC Board of Regents but shift his primary allegiance from the City and County of San Francisco to the entire state of California.

When Avalos stood outside City Hall last month and announced his proposal to mandate local hiring on publicly-funded construction

projects, he was joined by Sups. Sophie Maxwell and David Campos, Board President David Chiu, community advocates, construction contractors, neighborhood leaders, and union members.

"My legislation will ensure that San Franciscans have a guaranteed shot to work on the city's public works projects and that the local dollars invested in public infrastructure will be recycled back into San Francisco's economy and local communities," Avalos said.

Avalos' legislation came in the wake of two reports confirming that local construction workers were having a hard time getting work. A report that Chinese Affirmative Action and Brightline Defense released in August estimated that only 24 percent of workers on publicly funded sites are local residents.

And a report released by L. Luster and Associates in mid-October, at the behest of the Redevelopment Agency and Office of Economic and Workforce Development, found that only 20 percent of workers hired at 29 publicly funded construction projects in the past year were local residents.

Avalos' legislation would mandate assessment of liquidated damages against contractors and subcontractors who fail to meet minimum local hiring requirements and establish monitoring, enforcement, and administrative procedures in support of this policy. It would phase in these requirements over three years, starting at 30 percent the first year.

Avalos noted that his legislation was developed through a series of meetings with city agencies, the Mayor's Office, labor and building trade unions, the environmental community, neighborhood advocates, contractors, local hiring advocates, and unemployed workers. And he vowed to keep the roundtable approach.

Patrick Mulligan, financial secretary of Carpenters Local 22, told the Guardian that his union, whose members are specific to San Francisco, generally supports local hiring. "But there are some general concerns with the

legislation," said Mulligan, who has lived his whole life in San Francisco and got his first job through a local hiring program. "We have standing contractual agreements with contractors, so whatever legislation gets passed, it will have to be meshed with the existing situation. If these were boom times, people might see it differently. But it's hard times at the union hall."

Mulligan also lamented the lack of process for the community to vet whether UC has a local hiring plan at construction projects that impact their neighborhood. "But contractors want the best workforce they can get. And in lean times, they can afford to be more selective and don't necessarily want to include training time on the job," he said. "But we feel that it's inappropriate for contractors to bring their entire crew from outside of town."

Michael Theriault, secretary-treasurer of the San Francisco Building and Construction Trades Council, told the Guardian that Avalos' legislation was unworkable because construction workers cannot afford housing in San Francisco and too few qualified workers live in the city.

"We take workers from San Francisco into our apprenticeship program constantly, but they get to a certain point in their careers and find that the city builds well on the low-end and the high-end, but doesn't build workforce housing. So they end up in Antioch, Vallejo, Fairfield, and Modesto, and commute back in," Theriault said. "That problem has not been addressed by the city, and it's at the root of why local hiring programs aren't working."

Newsom spokesperson Tony Winnicker said the mayor "supports stronger local hire requirements" even as he expressed concerns with Avalos' proposal. "We'll continue to work with the supervisors, the building trade unions and the community on legislation that achieves both realistic and legally enforceable local job guarantees for city projects," he said.

Winnicker noted that the city already supports local hiring through CityBuild and the San Francisco Public Utilities Commission.

"But we believe we can do better," he added.

Avalos, whose legislation is scheduled for a Nov. 8 hearing of the board's Land Use and Economic Development Committee, said he sees his proposal as a starting point. "We'll see where it ends up," Avalos told the Guardian. "We could pass legislation that wants 50 percent local hiring next year, and it would probably get vetoed and it wouldn't be realistic. So we have to phase it in and make sure we are creating a system that is going to push the trades to be more inclusive of local residents."

Meanwhile, unemployed workers — some in unions, others not — continue to protest the lack of a local hire plan at UCSF's \$1.5 billion Mission Bay hospital project, which is funded through debt financing, philanthropic gifts, and university reserves.

"We want to make sure folks get trained and everything that's necessary, so there is no dispute," Aboriginal Blacks United member Alex Prince said at an Oct. 27 protest at the Mission Bay site. The protest came one month after Newsom wrote to UCSF Chancellor Susan Desmond-Hellmann noting that the hospital was breaking ground "just as continuing high unemployment rates were devastating the city's most distressed communities, including neighborhoods impacted by the Mission Bay expansion."

"There are estimates that up to 40 percent of the members of our local construction trade unions are currently out-of-work," Newsom wrote. "It would be helpful if you could share the commitments that UCSF has made on the issue of local hiring, particularly around employing residents of San Francisco's most distressed communities in southeast San Francisco, and the results of those efforts to date."

Winnicker said UCSF has not yet responded.

Barbara French, UCSF's vice chancellor for university relations, told the Guardian that UCSF is working to evaluate hiring needs for phase of the project, talking to the unions, and intends to make its findings public in December.

"We have had a voluntary local hiring policy since 1993," French said, confirming that in the past 17 years, the university has reached a 12 percent local hire rate on average. "Sometimes it was 7 percent, sometimes it was 24 percent ... Our [goal] is to reach a number that is beyond what we reached before but which is realistic."

Recently French told community-based organizations that UCSF hadn't signed a contract with the contractor at its Mission Bay hospital project, didn't have the permits yet, and that the recent community celebrations didn't mark the start of active construction at the site.

French said general hiring at Mission Bay will begin in December. "We don't get any city funds at this site, so our commitment is voluntary. But we feel very strongly that we have to reach out," she said.

Avalos acknowledged that UC is not under San Francisco's jurisdiction and can't be compelled to do more local hiring. "But we know that they are doing a critical amount of building and investing taxpayer dollars, and that this land use impacts the surrounding community. So it makes sense that we have local hire legislation and access to serious end-use jobs at the hospital." **SFBG**

California's secret death drug

Where did the state suddenly find the chemical it needs for executions?

By Rula Al-Nasrawi
news@sfbg.com

California was forced to postpone the execution of convicted murderer Albert Greenwood Brown in September because the state had run out of sodium thiopental, part of the death drug cocktail used in lethal injections.

The last batch of the drug expired Oct. 1 and the manufacturer won't have more until 2011. So as of early October, all executions had been postponed until next year.

But on Oct. 6 the state Department of Corrections and Rehabilitation announced in a court filing that it had obtained 12 grams of sodium thiopental, also known as sodium pentothal, with an expiration date of 2014. That could mean some swifter executions.

But it also raises a critical legal question: where did the drug come from, and did the state violate federal or international laws obtaining it?

CDCR isn't talking. Terry Thornton, deputy press secretary, refused to identify the source of the newly acquired drug. But it clearly didn't come from the manufacturer Hospira. The company, the only U.S. manufacturer of sodium pentothal, says it has none available and is in no rush to sell it to the CDCR. In a statement released by Hospira, company spokesperson Daniel Rosenberg announced that "the drug is not indicated for capital punishment and Hospira does not support its use in this procedure."

Natasha Minsker, death penalty policy director for the ACLU of Northern California, said it would be tricky for the state to buy the drug from anyone else. "Hospira is the only approved manufacturer in the U.S.," she said.

But there's a hint of where California's supply might have come from. Arizona also recently obtained some of the death drug — Arizona Attorney General Terry Goddard told the Arizona Republic that it was delivered from an unidentified source in Britain.

But the British press has raised questions about the deal. No European country has the death penalty and both British and European Union laws bar exporting for profit materials used for executions.

Both the Arizona and California batches have the same expiration date.

Ty Alper, associate director of the Death Penalty Clinic at Boalt Hall School of Law, explained that to his knowledge, "California got [the sodium thiopental] from a foreign source." He raised questions about the possible risks of obtaining the drug from an unknown outfit.

"If the drug is not FDA approved, could it have contaminants in it? Could it perform differently?" Alper asked. "If that drug doesn't work right then, everybody knows the execution will be horribly painful and torturous."

So far, the U.S. Supreme Court hasn't bought that argument. Oct. 25 the court voted 5-4 to clear the way for Arizona to execute Jeffrey Landrigan, a convicted murderer. "There is no evidence in the record to suggest that the drug obtained from a foreign

source is unsafe ... There was no showing that the drug was unlawfully obtained, nor was there an offer of proof to that effect," the unsigned opinion stated.

Landrigan was executed Oct. 27.

However, we can't find any evidence that California obtained the drug legally. There are no FDA-approved importers, and federal law strictly limits the ability of anyone to bring powerful drugs directly into the country. Title 21 United States Code of the Controlled Substances Act, Section(b) states: "It shall be unlawful to import into the customs territory of the United States from any place outside thereof (but within the United States), or to import into the United States from any place outside thereof, any nonnarcotic controlled substance in Schedule III, IV, or V, unless such nonnarcotic controlled substance ... (1) imported for medical, scientific, or other legitimate uses"

Sodium pentothal is a Schedule III drug.

Executing a human being clearly doesn't count as a "medical or scientific" use — no doctor is involved in administering the lethal drugs. Of course, there might be an opinion from the state attorney general concluding that killing a condemned prisoner is an "other legitimate use" but the office won't produce one. When we asked if obtaining the drug from a foreign supplier was legal, Christine Gasparac, a spokesperson for Attorney General Jerry Brown, stated in an e-mail that "You'll have to contact the California Department of Corrections and Rehabilitation for a response to your questions" and that "this office was not involved in the procurement of the drug."

CDCR hasn't presented any import license, purchase order, chain of custody documents, or anything else to show where the deadly stuff originated. We've filed a written request under the California Public Records Act for the data, but have not received a reply.

That bothers state Sen. Mark Leno (D-SF), who chairs the Public Safety Committee. "I am concerned that a state agency, using taxpayer money, is buying something and refusing to disclose where the money went," he told us.

Procuring sodium thiopental may become even harder in the future — it has only limited use in medicine.

Dr. Philip Lumb, chair of department of anesthesiology at the University of Southern California medical school, said that over the past few years the drug Propofol has replaced sodium thiopental in the majority of surgical cases. (Propofol is the same drug Michael Jackson overdosed on.)

"It is still available — we still have it," Lumb said. "It is used sometimes for brain procedures."

But if Hospira isn't making much and doesn't want to sell it to prisons for executions, and European companies can get in trouble for exporting it, California may find that a drug it relies on to kill people isn't available from any legitimate source. Which means the custodians of our prison system could, in effect, be buying lethal drugs on the black market.

They put other people in prison for that. **sfbg**

TRAIN TANGLE: HIGH-SPEED RAIL FUNDS EARMARKED FOR CENTRAL VALLEY



The California High-Speed Rail Authority Board of Directors is scheduled to meet Nov. 4 in Sacramento to approve criteria for selecting which of four sections of track will be built first — but the federal government appeared to predetermine that outcome Oct. 28 by awarding the project \$715 million in economic stimulus funds that can only be used in the Central Valley.

A classic north-south political battle has been brewing for months as advocates for the San Francisco-to-San Jose section and those for the Anaheim-to-Los Angeles section each sought to get their project going first. But with both sections mired in political and design problems, the feds decided that only the Merced-to-Fresno or Fresno-to-Bakersfield sections could break ground quickly enough to qualify for the funds.

However, San Francisco will still see \$16 million of that money, which was allocated to the current Caltrain Station at Fourth and King streets, a station that will also serve the high-speed rail project and the proposed Transbay Terminal downtown.

CHSRA board member Quentin Kopp, who helped create the project as a San Francisco-based state legislator back in the 1990s, had been engaged in a behind-the-scenes conflict with current chairman Curt Pringle, the outgoing mayor of Anaheim, whose dual roles seem to violate state conflict-of-interest rules. But Attorney General Jerry Brown has been dragging his feet on issuing an opinion in the matter while running for governor.

The southern California section is more expensive than the Bay Area one, and there are significant right-of-way issues in Los Angeles County, as well as problems with choosing a site for the station in Anaheim. By contrast, the Bay Area line would use the existing right-of-way for Caltrain, which has been pursuing electrification of its track to improve service and mesh with high-speed rail.

"This is the only section in which the right-of-way is owned by a public entity," Kopp told the Guardian, although he was careful not to state a preference to avoid improperly predetermining his vote.

But the Bay Area section is also the target of a lawsuit by the cities of Palo Alto, Atherton, Brisbane, Menlo Park, and other jurisdictions that have complained about the fast-moving trains and challenged the project's environmental impact report. There are also looming issues in San Francisco, where the impending release of this section's EIR is also raising controversial design issues.

For example, city officials have complained about plans that call for the intersection of 16th and Seventh streets and other streets along the current Caltrain corridor to be grade-separated from the rail line, essentially lowering the streets into sunken culverts. "It seems like that issue is going to come to a head at some point," Joshua Switzky, a city planner who has worked on it, told the Guardian.

CHSRA spokesperson Rachel Wall called the Central Valley earmark "a game changer. They have predetermined that it could only be used in the Central Valley." But she also said the allocation was just the beginning of the \$17-\$19 billion the project hopes to get in federal funding.

"That's what the private investors are looking for — is the federal government committed?" Wall said, noting that California voters stepped up last year by approving a \$10 billion bond measure that will go toward the \$40 billion project.

Plans call for the entire Anaheim to San Francisco project to be completed by 2020, with trains traveling at up to 220 mph and making the SF-to-L.A. trip in two hours and 40 minutes.

Kopp said he wasn't too disappointed that the feds restricted the initial funds to the Central Valley. "It wouldn't offend me if that is our ultimate decision," Kopp said. "The Central Valley loves high-speed rail." **(Steven T. Jones)**

food + drink

Another Monkey isn't just another Thai restaurant with another monkey name. The restaurant brings an intensity and flair to traditional Thai dishes as well as to innovative ones like blackend codfish, pictured here.

GUARDIAN PHOTO BY RORY MCNAMARA



Monkey business

By Paul Reidinger
paulr@sfbg.com

DINE The restaurant formerly known as Conduit was so strikingly designed inside that when, earlier this year, it morphed into a Thai spot, another of those with “monkey” in the name — Another Monkey — I winced, and only in part because the word “monkey” makes me think of ol’ Dubya, now in exile in the Dallas suburb of Elba. The indecorous neon beer sign glowing in the front window seemed to be a particularly glum portent. It said: come in and slam a few! And eat pad Thai with your fingers while you watch ESPN.

As fate would have it, Another Monkey does offer pad Thai, and the flat-panel television mounted over the bar probably does show ESPN on occasion, but otherwise, the ruin I inferred from the infernal neon sign is nowhere to be seen. The restaurant’s high-style interior is intact, while the food is electrifying. The only physical change I noticed in the space was the screening-off of what had been an exhibition kitchen at the rear of the dining room; the counter and

stools are still there, but the view now consists of a long eyeful of frosted glass instead of a tableau of busy chefs.

Conduit had been, in its brief heyday, a scene reminiscent of the early days of Foreign Cinema — limousines double-parked on the street and swarms of hipster-geeks in various shades of black jamming the doorway — so Another Monkey’s more relaxed state is easier to live with. When a place becomes overpopular, everything is put at risk, from the quality of the food and service to the ambience itself. Another Monkey shows no signs of becoming a Conduit-style scene, but it is distinctive and gracious enough to draw a steady crowd. It has a neighborly feel, yet for those farther afield it’s worth seeking out, both for its distinctive setting and the sharpness of its cooking.

Chef Aom Phanthong’s menu is, like a bar stool (!), sturdily balanced on three legs: familiar standards, innovative dishes, and items for hard-core (or, in menu-speak, “experienced”) connoisseurs of Thai cuisine. In this last category we find the dip-relishes, whose odors and flavors are “very strong,” according to the menu card’s minatory phrasing. Suspicious people might flee in the direction of the pad Thai, or the

excellent fish cakes (\$7.50 for four) with an enlivening sweet-sour sauce on the side, along with threads of red and green cabbage.

In the alternative, they might turn toward the mix-and-match department. You can get tom yum shrimp (\$9.95), served in little heaps atop crisped triangles of flour tortilla. The menu calls this “nacho style,” and it was quite good, though the frying left the tortillas with an oily aroma, and why flour tortillas instead of the tastier (and healthier, not to mention more authentic) kind made from masa?

The appeal of duck has long eluded me. Like goose, it resembles (for me) slightly gamier, richer chicken — the chicken, interestingly, being native to Southeast Asia. So subbing duck for chicken in a red curry (\$15) wasn’t a complete Californication, and maybe, in its exponential richness (rich meat amplified by rich sauce) it wasn’t California at all. The portion size turned out to be just right, though, and with a pineapple slice for a subfloor and some fresh basil over the top, the dish’s richness remained under control.

Richness also briefly threatened the northern Thai hung le curry of pork belly (\$13), mostly because of the nature of the meat. Our exquisitely polite server asked if we would be comfortable with

“visible fat.” As an American, I have lived most of my life amid visible fat, so this prospect did not deter. And the dish itself turned out to be marvelous, a kind of gingerly stew served in a handsome little pot, the meat stringy but tender and a scattering of fresh peanuts for textural counterpoint.

Another Monkey maintains an extensive wine list, which on the one hand is a reassuring line of continuity from Conduit and on the other is paradoxical. Thailand is not wine country, and Thai cuisine (like Indian and Mexican cuisine, to name two other large examples) didn’t evolve with wine. But wine geeks must love a challenge, because the carefully bound list is presented with almost biblical reverence. Beer is still preferable, in my view, but not the almost undrinkably bitter Duvel, the only Belgian beer I’ve ever had that I didn’t like. That’s not the beer proclaimed by the window sign, by the way. **SBFG**

ANOTHER MONKEY

Dinner: Sun.–Thurs., 5–10 p.m.
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Pork in a storm

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS

Kayday came here from Seattle. She tenor guitars my band and, being the opposite of a Luddite, helps me think about the future in terms of publishing, recording, and having things. Her car isn't just red. It's a Honda Fit. What else: she looks cute in a raincoat, which is important if you come from Seattle.

It was raining so hard in the Mission, we decided to go to the Outer Sunset to eat. A "double down," she called it. I call it fighting water with water.

In spite of her rain gear couture, Kayday does not like precipitation. Every time it rains two days in a row, I get nervous she's going to move to Baja and I'm going to have to find a new tenor guitar player with a red Fit.

"How you holding out?" I asked her in the car, on our way to food.

"I think I reached my lifetime rain quota while I was in Seattle," she said. "But I don't know what to do. I don't want to move to Arizona."

"Nor am I suggesting that you should," I said. "It's just that Tucson is not, in my opinion, all that half-bad of a city."

She told me about the botched Biosphere 2 experiment conducted near there in the early 1990s, and I started to cry because I thought about how the people living in that bubble for two years were not likely to have had access to really good dim sum, let alone Dim Sum.

Then again, a lot of people, including most of my very own relatives, live in Ohio and, as such, don't even know what dim sum is.

Anyway, the place we were aiming for was somewhere Kayday had heard and heard about, and had tried several times to go there, but: closed. So this time she called first and they said, "Open! Until 2:30!"

We arrived at 1:30, many hours late for brunch, on a rainy rainy Sunday, and they were closed — not closed because they were closed, but closed because the wait for a table was longer than an hour.

At least I got to sneak a look at their food, which did look pretty

good and fluffy, and the atmosphere, which was so nice and wooden and cozy, I almost passed out. Does anyone know the name of this place? I can't remember, and anyway it wasn't where we ate.

We decided to cross the park to go to Shanghai Dumpling Something on Balboa Street, but then, 1/32 of the way there, I realized that Kingdom of Dumpling was on the Sunset side of the park, and therefore closer.

Did I mention how hungry I was? Pretty damn.

I still keep chicken farmerly hours, see, whereas Kayday is of course a rock 'n' roller, so her brunch is my late lunch.

And wouldn't you know it, there was a line out the door of Kingdom of, too. We stood in it for a little too long, because there was only one group ahead of us, and the smells and warmth coming out the doorway were just too good to leave.

Then I poked my head inside, realized it was a tiny, tiny place, that four of the dozen or so tables had just gotten their menus, and that no one else looked even close to finished, and *still* — it looked and smelled so good, and the warmth in there was so warm compared to the rain and wind on the sidewalk — we waited a couple minutes longer before Kayday pulled me away to T-28 down on the corner.

We ordered mackerel fried rice, chicken steak noodle soup, green onion pancakes, and (my favorite name ever for a thing) Pork Chop Porky Bun.

What a rip! It was just a regular old bun, only with a pork chop in it. Like a Vietnamese sandwich only without all the fun stuff, and even the pork chop was thin and dry.

There are 10 of these Macau-style "porky buns" listed, including peanut butter, Spam, and spicy sardine. Not for me.

The soup was boring. I never thought I'd see the day when a Chinese meal was saved by fried rice and green onion pancakes. Well, this was that day.

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HOLIDAY GUIDE

THE GUARDIAN'S ULTIMATE GUIDE TO THE HOLIDAYS

The San Francisco Bay Guardian's annual guide highlighting
the best places for holiday shopping and cold-weather cheer.

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- * Seasonal Eating & Drinking
- * Gifts for Good Causes
- * Holiday Destinations
- * Volunteer Opportunities
- * Music, Film & DIY Gifts

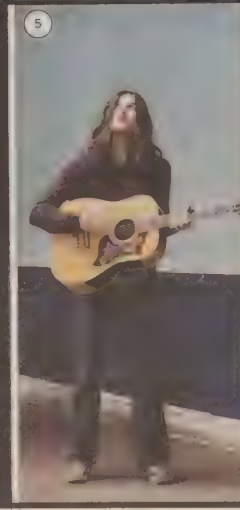
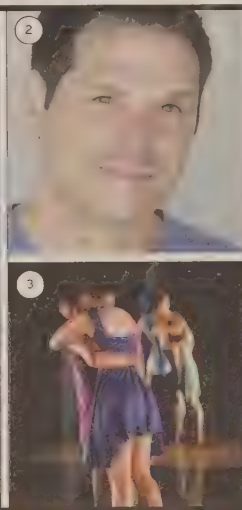
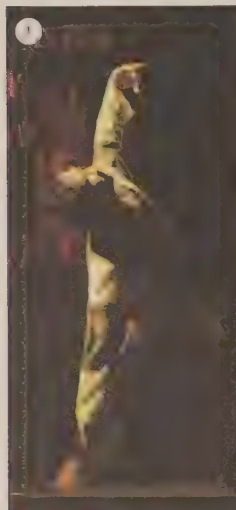
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WEDNESDAY NOVEMBER 3

EVENT

"The Neighborhood"

Audysey, an L.A.-based audio laboratory, must have a thing for San Francisco. First it marketed its iPhone docking station as the South of Market, and now it's calibrating the music scene by launching a monthly music showcase at 111 Minna: "Multiple genres. Local talent. The Neighborhood." With live performances by Maus Haus, My First Earthquake, Shortkut, Trackademicks, Ghosts On Tape, DLRN, and Electric Sunset, and DJs King Most, Prince Aries, and A-Ron, the lineup is enough to make you forget the whole synergistic marketing thing (it's free, yo). That many diverse acts and the promise of local food carts to keep you fed? (Food not free.) Half the fun should be seeing if it all come together under one roof. **(Ryan Prendiville)**

9 p.m., free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.audysey.com/
theneighborhood

THURSDAY NOVEMBER 4

COMEDY

Michael Ian Black

First gaining widespread fame for his work on *Stella*, *The State*, *Viva Variety* and other TV shows, comedian Michael Ian Black has honed his sarcastic commentary on pop culture to a fine, surgical-quality blade, quite literally stealing the show on every appearance he has made on VH1's *I Love The ...* series. For those who just can't get enough of his wit and witticisms from the short, seconds-long snippets that make it on the air, here's the chance to experience a full-on onslaught of hilarious, side-splitting observations from one of the best funnymen on the circuit today. **(Sean McCourt)**

Thurs.-Sun., 8 p.m.,
(also Fri.-Sat., 10:15 p.m.)
\$22.50-\$23.50
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbscomedyclub.com

MUSIC

Marnie Stern

Kill Rock Stars artist Marnie Stern brings her whirlwind brand of finger-tap guitar shredding to Oakland. With

influences ranging from math-rock godfathers Don Caballero to punk and classic-rock staples, Stern and her band create quite the interesting racket. Equally impressive as Stern herself is her drummer, Zach Hill (of Hella), who matches her yelping vocal style and hyperactive arena rock solos with a frenetic creativity all his own. Stern's new self-titled album brings the "noise for the sake of noise" level down just a tad and offers a more melodic and direct approach to her songwriting. **(Landon Moblad)**

8 p.m., \$12
New Parish
579 18th St., Oakl.
www.thenewparish.com

FRIDAY NOVEMBER 5

VISUAL ART

"I Live Here: SF"

It goes without saying that we live in a pretty diverse city, but since February 2009 photographer Julie Michelle has been capturing the people and stories that make SF great in her "I Live Here: SF" portrait series. The end result includes more than 170 images of SF residents, complete with their personal stories and accounts of their con-

nection to this lovely, crazy, and exciting city of ours. Her subjects cut across races, classes, ages, and neighborhoods; you might just be surprised by the SF microcelebrities who pop up in them. I guarantee you'll recognize someone photographed for the exhibit — or at least have seen one walking by you on the street. **(Ben Hopfer)**

6-9 p.m., free
SOMArts
934 Brannan, SF
(415) 552-1770
www.iliveheresf.com

DANCE

"Shared Space 4"

This is the fourth "Shared Space" season for Todd Eckert and Nol Simonse, two dancers who couldn't be more different from each other. Yet as choreographers they find common ground. At least for this season, they are both diving into the past for their world premieres. The intricate meters of a medieval poetic form and the music of J.S. Bach inspired Eckert's new *Sinfonia*. Continuing his interest in Greek mythology, Simonse is reaching even farther back. Demeter, the goddess of harvest and generosity, became the springboard for *Greater Than*. With *Dancer for Hire*, however, he hits a pain-

ful, up-to-date note: how to keep dancing in these parlous times. **(Rita Felciano)**

Fri/5-Sat/6, 8 p.m.;
Sun/7, 7 p.m., \$20
Dance Mission Theater
3316 24th St., SF
(415) 273-4633
www.sharedspacesf.org

MUSIC

Ray Manzarek and Roy Rogers

A recent project bringing together two luminaries of the 1960s and '70s California rock 'n' roll scene, the collaboration between legendary Doors keyboardist Ray Manzarek and blues guitarist par excellence Roy Rogers has produced an eclectic exploration of musical styles, including reimaginings of Doors classics, along with other blues and jazz tracks. Tonight's show is being billed as "An Evening of Rock 'n' Roll Tales and Music" since the duo promise to share stories about their long and fruitful careers between songs — fans won't want to miss this rare opportunity to hear them straight from the still-rocking source. **(McCourt)**

8 and 10 p.m., \$18-\$25
Yoshi's San Francisco
1330 Fillmore St., SF
(415) 655-5600

www.yoshis.com

DANCE

AXIS Dance Company and inkBoat

Known for its mix of disabled and able-bodied dancers, AXIS Dance Company has joined forces with Shinichi Iova-Koga and his company inkBoat to create *ODD*, a piece inspired by the work of Norwegian painter Odd Nerdrum. With cellist Joan Jeanrenaud performing a live original composition, *ODD* delves into themes found in Nerdrum's paintings, including loneliness, fear, sexuality, and degradation. Iova-Koga's choreography is mesmerizing to say the least and exactly how he will fuse two companies, a musician, and an artist's work into an evening show is the source of much anticipation. **(Emmaly Wiederholt)**

Fri/5-Sat/6, 8 p.m.,
Sun/7, 3 p.m., \$15-\$18
ODC Theater
3153 17th St, SF
Also Nov. 12-14, \$10-\$22
Malonga Theater
1428 Alice, Oakl.
www.axisdance.org

Sneering "I hope I die before I get old" epitomized a generation.



SATURDAY NOVEMBER 6

MUSIC

San Francisco Symphony Día de los Muertos family concert
One hundred years ago as the Mexican Revolution kicked into high gear, could Emiliano Zapata or Pancho Villa have anticipated the havoc that has their country in a stranglehold today? We hear so much about the Mexican drug wars (and bankroll them on the weekend) that it's easy to forget our southerly neighbor's beauty and culture. This makes it a particularly salient year for the symphony's annual celebration of Chicano heritage, underwritten by an homage to the centennial celebration of the Revolution. *Papel picado*, sugar skulls, and steaming cups of Mexican chocolate precede the musical program, which itself features kid-friendly works from accomplished Latino composers. (Caitlin Donohue)

2 p.m., \$15-\$68
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

PERFORMANCE

Burning Libraries: Stories from the New Ellis Island
Arts and Literacy in

Children's Education (ALICE) is a grassroots organization composed of artists from multiple genres committed to bringing arts education to economically disadvantaged schools. Born out of a project encouraging children to learn their oral histories is *Burning Libraries: Stories from the New Ellis Island*, a new piece by ALICE Presents, the professional performing arm of ALICE. Encapsulating 30 stories from people in minority and immigrant communities, this theatrical piece fuses dance, music, video, puppetry, and aerial arts to explore what it truly means to be American. (Wiederholt)

Through Nov. 14
Thurs/4 and Fri.-Sat., 8 p.m.;
Sun, 3 p.m., \$15-\$30
ZSpace at Theater Artaud
450 Florida, SF
Also Dec. 3-5, \$15-\$25
Laney College Theater
900 Fallon, Oakl.
www.alicepresents.com

MONDAY NOVEMBER 8

DANCE

WestWave Dance Festival
If you are counting live performances, this is program three of this year's WestWave Dance Festival. If you like your dance on screen

as well as on stage, this is program four, since officially Oct. 7's "Dance on Film Nite" is program three. Enough bean counting. It's good to see that Monday night dance has caught on. Audiences apparently appreciate not having to squeeze all their dance fixes into the weekend. Of course, it helps to program stuff people want to see; tonight's event is a good mix of well-, fairly-well, and little-known choreographers: Lisa Townsend, Brittany Brown Ceres, Erika Tsimbrovsky, Robert Dekkers, and Andrew Skeels. (Felciano)

8 p.m., \$25
Cowell Theater
Fort Mason Center, Marina at
Laguna, SF
(415) 345-7575
www.westwavedancefestival.org

TUESDAY NOVEMBER 9

MUSIC

The Pains of Being Pure at Heart

With a name like the Pains of Being Pure at Heart, you'd be justified in taking these guys for some sappy, Bright Eyes wannabes. Luckily, this isn't the case. Based out of New York City (who isn't these days?), the band makes lovely

little indie-pop tunes that couple boy-girl harmonies with Jesus and Mary Chain-style distortion. Check out the absolutely infectious track "Young Adult Friction" from the 2009 self-titled album for a taste. (Moblad)

With Weekend and
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MUSIC

Kurt Vile and the Violators and Soft Pack

If sneering "I hope I die before I get old" epitomized a generation, what's the significance of Matt Lamkin singing "I know I'm gonna die before I see my prime" on *Letterman*? Rock 'n' roll is now collecting Social Security and emerging acts are hoping for a YouTube apotheosis. Musical appreciation amounts to identifying a band's influences and then immediately writing them off. With the driving beat of Lamkin's L.A.-based Soft Pack or the writing-from-the-bottom-of-a-well style of Philadelphia's Kurt Vile and the Violators, this would be a disservice. The sounds familiar, but moves forward, and as Vile reminds, "I've got

a freeway mind, let go of my head." (Prendiville)

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(1) *Burning Libraries* (see Thurs/4); (2) Michael Ian Black (see Thurs/4); (3) "Shared Space 4" (see Fri/5); (4) AXIS Dance Company (see Fri/5); (5) Kurt Vile (see Tues/9); (6) Marnie Stern (see Thurs/4); (7) Ray Manzarek and Roy Rogers (see Fri/5); (8) The Pains of Being Pure at Heart (see Tues/9); (9) Andrew Skeels choreography at WestWave (see Mon/8)

BURNING LIBRARIES PHOTO BY TAIJA LYNN; "SHARED SPACE 4" PHOTO BY KEIRA HEU-JWYN CHANG; AXIS PHOTO BY MICHELE CLEMENT; KURT VILE PHOTO BY SHAWN BRACKBILL; MARNIE STERN PHOTO BY DAVID TORCH; THE PAINS OF BEING PURE AT HEART PHOTO BY PAVLA KOPECNA; WESTWAVE PHOTO BY ALLEN BIRNBACH

GOLDIES 2010



GOLDIES 2010

GUARDIAN PORTRAITS BY SAUL BROMBERGER AND SANDRA HOOVER

Welcome to the 22nd annual Goldies issue. The Goldies stand for Guardian Outstanding Local Discovery awards, and rather than isolating one particular art form as a promotional endeavor, they aim to bring the Bay Area arts community together to celebrate actors, choreographers, filmmakers, musicians, and performance and visual artists who have added something special to the creative landscape.

It's always tempting for me to imagine a grand Goldies produc-

tion codirected by all of a year's awardees. As they come together, the Goldies have a tendency to take on a life or identity of their own, and this year it's fair to say that through chance or happenstance, the awards are sporting a little more gay glitter than usual. Another theme that has revealed itself is how true fandom or intense appreciation for a form of expression can, through the type of education that blooms from extreme dedication, metamorphose into art. A number of this year's winners began as fans or enthusiasts, and over time, converted that enthusi-

asm into unique sites, sights, and sounds.

The 2010 Goldie winners were selected by myself along with fellow Guardian editors Cheryl Eddy and Marke B., and regular critics and contributors Robert Avila, Rita Felciano, and Matt Sussman. The initial nominations came from contributors to the Bay Area arts scenes and a number of Guardian writers. You can join the awardees and some surprise special guests Nov. 10 for a free celebration at 111 Minna Gallery. If you're wondering what to wear, go for the gold. (Johnny Ray Huston)

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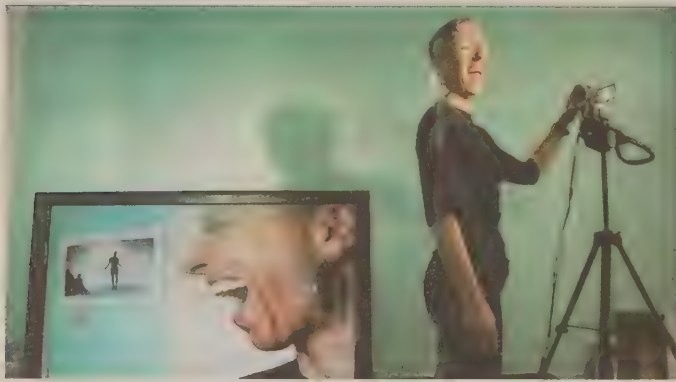
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PERFORMANCE/ VISUAL ART

JENNIFER LOCKE

In her pieces, Jennifer Locke has, variously, jumped rope for 30 minutes in a full-body latex suit (cutting out a hole in the bottom afterward to drain out her accumulated sweat and urine); wrestled with a partner at the Berkeley Art Museum smeared in stage blood; covered herself in Elmer's glue, let it dry into a second skin, and then peeled it off; received a lap dance from a male stripper; and branded a fellow participant.

Granted, reducing Locke's art to such a titillating laundry list is a superficial move. But the immediate visceral spectacle her work repeatedly presents is undeniably seductive — albeit in a punk rock kind of way. It's hard not to be pulled in by the grappling, athletic bodies, the donning and shedding of second skins, all frequently soundtracked by the amplified breath of the participants themselves, even if it sometimes causes one to flinch.

Locke, who has spent considerable time working as a pro dom and is herself a champion submission wrestler, is keenly aware of her art's initial draws. "Yeah," she laughs over the phone, "athletic bodies are inherently sexy. It's in our nature as human beings to want to look. But I want there to be a barrier between the audience and the image of the body."

In Locke's work, which she describes as a sculptural hybrid of live studio actions and video, the camera often provides that layer (or more often, layers) of mediation. Locke strategically uses video within her pieces to alter the on-site audience's expectations and perceptions of what's occurring in front of them, as well as those of viewers encountering the pieces as video documents after the fact.

Whatever erotic or transgressive charge a viewer may have invested in the actions being performed becomes rewired through the camera set-up, or is short-circuited entirely. As critic Daniel Coffeen has noted of Locke's work: "She does not dabble in human affect but in human mechanics."

In the aforementioned BAM piece, *Red/White (Fake Blood)*, Locke and her wrestling partner sparred in the museum's loading bay, their actions relayed to the audience via a live video feed that, due to technical difficulties, wound up being projected in black and white. The door to the dock, however, was left slightly ajar so anyone who wanted to see the "real event," and the piece's "true colors," could — although no one was ever specifically directed to.

In *Black/White*, a three-day piece done as part of the opening of the San Francisco offices of the Marina Abramovic Institute of Performance Art, Locke placed the camera filming a live feed of her actions so that it encompassed those viewing her as well, then projected that image on a rear wall so the audience could observe either Locke's action or the projection of themselves watching Locke's action, but not see both simultaneously.

"I used to talk a lot in my artist statement about power dynamics, but then I realized over time that I'm more interested in how meaning gets produced," she says. "Power is a means to talk about that, but I want to know how those hierarchies actually shift around in reality: Who's in control? Am I? Is the camera? Is the audience? My work is like a three-card monte." (Matt Sussman)

www.jenniferlocke.net



MUSIC

SAID ADELEKAN

One of the joys of house music in this century is that it doesn't exist. Or rather, its influence is so ubiquitous, its borders so gleamingly porous, that to call a dance track (or indie song, or laptop experiment, or even symphonic composition) "house" is to engage in the laughably vague. And while the expansion of the genre has produced its fair share of unlistenable clutter, it's also given rise to exciting new standards of quality and adventurousness. Many of the new house standard bearers are located in the Bay Area, and among the most invigorating is Said Adelekan, known as DJ Said.

A Nigerian native who discovered his love for music through his family's record collection, Said became a young disciple of Fela Kuti, the outspoken legend who shared his political message through Afrobeat, which combined a plethora of African styles into popping, hypnotic grooves featuring chiming guitars and swelling brass and organ chords. After promoting one of Kuti's clubs in Lagos, Said moved to England to study and absorb the underground London club scene. Soon after, he found himself drawn to "the beautiful and very open" Bay Area in the 1990s, hosting parties like the wonderful, storied Atmosfere, which combined soulful house grooves with live instrumentation and Afrobeat spirit.

As his party reputation grew, Said felt the need to expand and launched the topnotch Fatsouls record label in 2007. "After a decade of successful event production, I realized that throwing parties isn't all there is, and that creating music is equally important," he says. "Dance music at the time had gotten so dark and aggressive, I wanted to counter that with something organic, refreshing. Something that celebrated the soul — the soul of the Bay Area, the soul of Africa, the soul of dance music — to bring that to the world."

With his parties, Said had already attracted global attention to the Bay's burgeoning Afrohouse scene, and his Fatsouls releases — featuring sparkling live instrumentation, heavy bass-driven grooves, and collaborations with

soulful house giants like Alton Miller, Jerome Sydenham, Hideo Kobayashi, and Mr. Raoul K. — repped the Bay abroad as well. (The world dance music community also has been rediscovering house music's black and African roots, celebrating complex rhythms and Chicago-style funkiness.) "The vast majority of people that download and buy Fatsouls vinyl are from Europe, Japan, South Africa, and Canada," Said says. "I wanted to create and bring music to the very same people that had been attending my parties and keeping the spirit alive."

Fatsouls' first release, "Bad Belle (Remix)," a sublime, slow-burning slice of Afrohouse by Said overlaid with a ethno-ecological spoken word lament by Nigerian poet Ikhwanga, was one of the best dance music releases of the past decade, and the seven Fatsouls releases since have shown an astonishing devotion to quality production and expanding scope. (Said plans to release a Fatsouls compilation soon.)

Said hasn't stopped throwing parties either. "We & the Music" (first Fridays of the month, 9 p.m., \$10. 222 Hyde, SF. www.222hyde.com) is a fantastic and necessary monthly get-down in San Francisco that showcases the deep and lovely grooves being produced here — especially those coming from Oakland's thriving soulful and Afro-influenced house scenes. East Bay players like Stephen Ringmaiden, Aybee and the Deepblak crew, and parties like The People, Top Ten Social, and Ra Rah are also contributing to the Bay's liveliness, and Said is an invaluable supporter of their efforts.

"With the everchanging demographic of new partygoers here and so many promoters willing to cash in on faceless trends, I feel there's a danger of the true San Francisco nightlife essence — diverse in its range but consistent in its dedication to soulfulness and intimacy — being compromised," Said says. "With my parties and releases, I strongly wish to preserve that here and transmit it to the world." (Marke B.)

www.fatsouls.com

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THEATER

CHRISTOPHER
KUCKENBAKER

In September, the San Francisco Fringe Festival offered patrons an off-Beat gem, *The Burroughs and Kookie Show*. A deftly performed blend of homage and intimate psychic excavation, the play imagines William S. Burroughs (actor-playwright Christopher Kuckenkaker) as talk show host, opposite a deadpan, laconic musician named Loubis the Pubis (Louis Libert), and a missing cohost, "Kookie," symbolized in absentia by a small, empty chair. Tonight's guest? An unsuspecting actor named Chris Baker (Christopher Kuckenkaker again). At once mood-alteringly dreamy and piquant, shrewdly funny and unexpectedly poignant, the show deservedly scampered off with "Best of Fringe" honors.

Kuckenkaker is a sharp, versatile actor who's plied the more vibrant fringes of Bay Area theater since the 1990s. He and his now ex-wife moved away in 2001 to pursue professional careers as actors in Chicago and Boulder, but Kuckenkaker returned in 2007. The timing was auspicious. A month later, he was memorably cast as real mama's monster Grendel in *Banana Bag & Bodice's* bicoastal hit, *Beowulf: A Thousand Years of Baggage*. Next up, Kuckenkaker appears at Z Space opposite 2009 Goldie winner Beth Wilmurt in *The Companion Piece*, directed by Mark Jackson.

Kuckenkaker came to acting while at Santa Barbara City College. This followed a scattered upbringing in California towns like Hollister and Salinas, and far-flung lands like Australia. He credits all the moving around with seeding his actor's outgoing personality. "It maybe forced me to be a little more gregarious than other people," he suggests.

Arriving in San Francisco in 1993, Kuckenkaker received a degree from San Francisco State's prolific theater department in 1997. Since then, his graceful work and alternately intense and quirky looks have made him a unique presence onstage. He's also an astute and generous ensemble player who's worked repeatedly with lead-

ing smaller companies like Art Street and the Shotgun Players; been part of a now defunct sketch comedy troupe called Old Man McGinty; and appeared repeatedly in Playground's popular stagings of contest-generated short plays.

His own shift to playwriting, meanwhile, is more than a lark. He and Burroughs go way back. They first met in the Interzone of the imagination around the time Kuckenkaker left Santa Barbara with some Beat-obsessed cohorts for Bellingham, Wash., in the early 1990s. He stayed only a year in the Pacific Northwest rain, but something had happened to him up there, some inter-era nod, some afflatus. A mind-meld with old Bill.

"When I first moved to Bellingham, I'd go to the grocery store and pick up CDs of him reading his own works. That turned me on. There was something about his voice that triggered something in my brain, released some kind of new chemical in my head, and it just made sense."

After gestating for nearly two decades, that initial inspiration has become a Möbius strip seamlessly joining in one actor two complex identities: Burroughs and the actor alter ego called on to process the painful end of a marriage. In giving a compelling dramatic shape to the voices in his head, Kuckenkaker says he's found new definition in a still-unfolding career.

"When I look back, it seems to me I was just going from one show to the next, never really seeing myself any further along than the next show. Now, after giving birth to something in a very personal way, I want with all my power for it to grow and be seen, to spread itself out across the world. I have some big ideas about where I want to take the next iteration of *The Burroughs and Kookie Show*, making it a much larger and richer piece." (Robert Avila)

www.kuckenkakery.com



DANCE

AMY SEIWEART

As a kid in Cincinnati, Amy Seiwert didn't want to be a ballet dancer. She strove to become a gymnast, just like her adored older sister. But, she says, "I was a scrawny little thing." And when she tried walking on her head because her arms couldn't support her, her parents suggested that ballet might help her gymnastics. "I didn't want to do it," she explains. "Ballet was 'girly' stuff and I was a tom-boy." Gymnastics' loss, however, became ballet's gain.

At 10, Seiwert got hooked on ballet — not the polite, princess/sylph/fairytale type, but the kind that let her soar, jump, turn, and "dance, dance, dance." For her, the big attraction was ballet's physicality. "I have always been fascinated with the geometry inside and outside the body. What you are drawing in three-dimensional space is based on physics. Ninety-eight percent of ballet makes perfect sense of what you want to do physically." She even took a year's training in Pilates to understand the body's mechanics from a different perspective.

Seiwert became a good dancer, but she has the potential to become a great choreographer. She quite possibly is the Bay Area's most original dance thinker, taking what some consider a dead language and uses it as a 21st century lingo to tell us something about who we are. *Monopoly* took on the corporate glass ceiling. *It's Not a Cry* looked at the difficulty of letting go even though a relationship has died. *Static* explored our tendencies to accentuate differences instead of seeing underlying commonalities.

As a choreographer, Seiwert credits much of her development to the late Michael Smuin, in whose Smuin Ballet she performed for nine years, even though his choreography could not have been more different from her own. Current Smuin Artistic Director Celia Fushille

appointed Seiwert as choreographer in residence for exactly that reason. With Smuin Ballet, she will face her biggest challenge yet: choreographing Mozart's Requiem in D Minor, which premieres next spring at Yerba Buena Center for the Arts.

But it's for her own pick-up company, Im'ij-jre, that Seiwert is creating her most experimental work. It's there that she works toward overcoming her fear of creating "the same ballet over and over." In *Relying on Fragmentation*, she worked with controlled improvisation. In *Light Essays*, her dancers collaborated with set and light designer Marc Morozumi. Her most daring sharing of responsibility occurred in last year's *White Noise*, with Berlin-based software artist Frieder Weiss.

Seiwert comes from a long family line of piano teachers, so perhaps it's not surprising that she often lets music influence the kind of ballet she chooses to make. She doesn't eschew the classics, but favors the music of our own day. She draws on a variety of sources, from Kevin Volans to Otis Redding, Steve Reich to Leonard Cohen, Zoe Keating to Morton Feldman.

Three years ago, while working with the Margaret Jenkins Dance Company's CHIME mentoring program, Seiwert met poet-performer (and 2003 Goldie winner) Marc Bamuthi Joseph and used some of his work within *Double Consciousness*, a solo for her former colleague Charlie Neshyba-Hodges. "I just so much regretted that I couldn't have Marc on stage," she remembers. Next May, Seiwert will get her wish. Atlanta Ballet recently commissioned a new work from her; Bamuthi Joseph will help bring it to life when it premieres. (Rita Felciano)

www.amyseiwert.com

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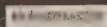
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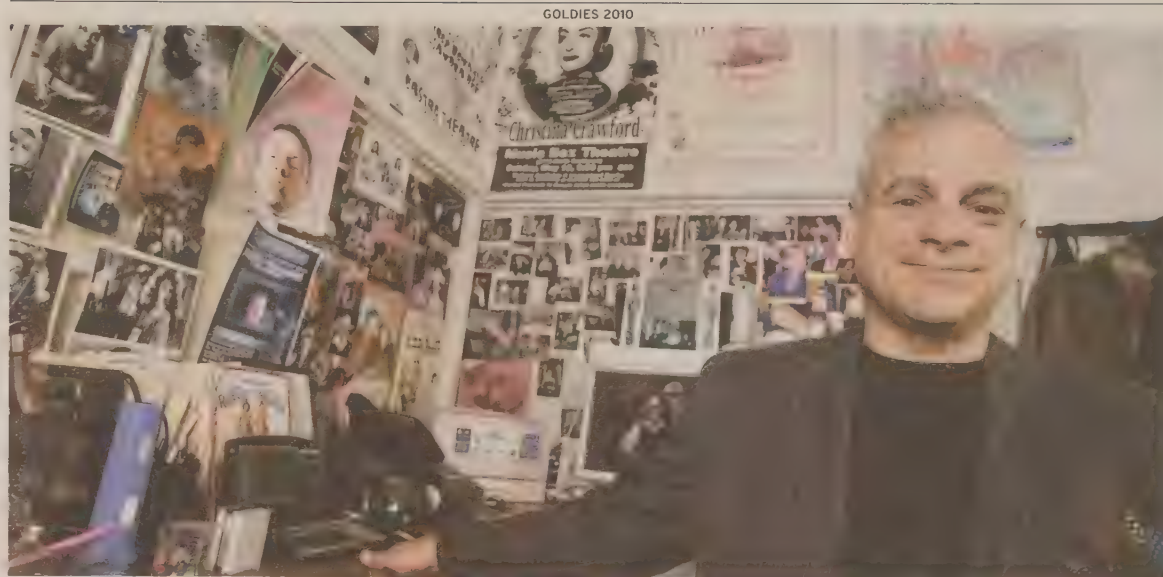


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LIFETIME ACHIEVEMENT MARC HUESTIS

"What a swimmer is Dracula's daughter!" exclaims John "The Cool Ghoul" Zacherle, as "Dinner With Drac" blares from the speakers in Marc Huestis' Redstone Labor Temple office. 'Tis the season for Huestis' tribute to *Poltergeist*'s Jobeth Williams, and the activist, filmmaker, and camp impresario is in the final stretches of preparing for the big night.

What *hasn't* Marc Huestis done? As a youngster, he arrived in San Francisco from Long Island, New York, unafraid to recite poetry while sporting a pompadour that would make any Elvis impersonator feel size envy. Soon you could see him singing in drag or writhing around on stage in a dirty diaper in Angels of Light productions. But from the very beginning, film was at the heart of Huestis' life. His father was an editor who worked on the '60s teen music TV show *Hullabaloo*, while his mother was a showgirl. "I have a little bit of both in me," he jokes, and it's the truth – a Marc Huestis extravaganza involves informed editing and explosive creative freedom.

One of Huestis' first notable celebrations was the San Francisco Gay Film Festival, now known as the Frameline fest, which he and his twin-ofts Daniel Nicoletta (born just three days apart from him) began with other like minds in 1976. "It was fun, a bunch of kooky hippie kids who wanted to get their movies shown," he remembers. "There was no pretense, and the group of us were able to get together to do it. It's great to see what it has evolved into, and feel a bit like a patron saint. Some people will always hate you, but at this age" – Huestis is 55 – "you get to the point where some people respect you. And you respect yourself."

In 1982, after making some short films, Huestis wrote and directed *Whatever Happened to Susan Jane?*, his distinctly San Francisco answer to

the kinds of antic comedies John Waters was making on the East Coast. In recent years, the movie has found a new audience amongst music lovers devoted to San Francisco's new wave heyday – one of its strongest aspects is its documentation of wild performances from Tuxedo Moon and other groups of the day. "It was a great combination of gay culture and punk culture," Huestis says of the era. "There's a kindness to it, and it was very smart."

Huestis's next feature-length movie, 1993's *Sex Is...* is very much a film of its time. A direct look at and discussion of the experience of gay sex and intimacy amid the AIDS crisis, it was also a do-it-yourself, many-year labor of love, with D.I.Y. aesthetics one common thread throughout Huestis's creative life. "It's very heartfelt," he says of the film. "It was an important film when it came out because no one was talking about sex, and if they were, it was really hypocritically. The high point of my life was to be at the Berlin Film Festival for the world premiere, and then several days later, be at the awards presentation with Billy Wilder sitting nearby. For me, having HIV, and not thinking I was going to live, that moment was a gift."

One year later, Huestis moved into his office in the Labor Temple, a treasure trove of film memorabilia where the walls are lined with autographed photos, and VHS tapes, DVDs, VCRs and DVD players are stacked on top of each other – in a well-organized fashion. The site is his base for the celebrity events that he puts on at the Castro Theatre, theatrical and cinematic programs that have blazed a trail for another generation of movie mayhem purveyors such as Jesse Hawthorne Ficks and this year's Goldie winner Joshua Grannell, aka Peaches Christ.

Old media surrounds us as we talk, but there is little doubt that the politically-engaged Huestis is always focused on the present and future as well. "I love new media," he says. "I could not do what I do if I didn't have knowledge. I design the posters, I do the clip reels, I get the music together, I do the PR. I would sell the popcorn if I could. I love it. I never get tired of movies."

It's fitting, then, that Huestis gets to call one of this country's oldest and most beautiful movie palaces, the Castro Theatre, home. "One of the first shows I put on there was when the Republicans took control of Congress, so everything comes around," he says. "The best thing is seeing someone go there for the first time. To me it's like the town barn, but it's an amazing, beautiful place."

If stardom can be measured in size, some of the players that Huestis has brought to the Castro over the years – Debbie Reynolds, Jane Russell, Tony Curtis, Piper Laurie, Patty Duke – rival the size of the the fabled venue. He's also given eccentric talents such as Sylvia Miles and Karen Black the type of spotlight they deserve. In the end, it's about gratitude, on his part, on behalf of the audience, and hopefully, from the subjects of his tributes. Huestis' night for Tony Curtis resulted in him being hired by the actor to create a clip retrospective that ultimately wound up being shown at Curtis's funeral. "I had a great fondness for and connection with him," he says. "I love it when they're thankful, because no one shows gratitude, the world is so entitled. After the show, he [Curtis] held my hand really hard, looked me straight in the eyes, and said, 'Thank you.'"

Thank you, Marc Huestis.
www.myspace.com/marchuestispro
www.youtube.com/user/hostesshue



MUSIC

HUNX AND HIS PUNX

It should come as no surprise that a gay 30-year-old male living in the Bay Area who borrows elements of his fashion-forward look from Freddie Mercury is putting out the “gayest music ever.” He’s a Pisces who rocks a switchblade comb and blends leather daddy duds with a 1950s-meets-1980s juvenile delinquent touch.

Seth Bogart, a.k.a. Hunx, has been devoted to rock and trash pop culture for years. He made zines as a teen in Arizona when riot grrl was happening, and has essentially created a life from his variety of enthusiasms.

“I do it for myself, to have fun. It makes me feel better being constantly creative. As cheesy as it sounds, happiness is doing what you want to do,” says the rather butch-looking Bogart over tortas at a 24th Street restaurant. His eyes are piercing, he’s wearing a torn biker jacket, and he’s sporting a few days more than a five o’clock shadow.

Probably tired from having just gotten back from New York City, where he spent eight days recording the next Hunx and His Punx album for Sub Pop’s subsidiary label Hardly Art, Bogart appears happy to be home. After years living in Oakland, he currently resides in the Bayview District.

Thematically, Bogart describes the first proper Hunx and His Punx album as being similar to this year’s compilation *Gay Singles* (True Panther) in that it deals with love and teenage heartbreak. “It sounds like a dream,” he exclaims. But the upcoming album delves deeper into a sadness he said he’s never really written about before. His father committed suicide when he was just a teen, and with his mom left “out of it and depressed” in the immediate aftermath, it’s no wonder he grew up fast and was on his own by 17.

Bogart found catharsis in freedom of expression. As the tale goes, after his previous group Gravy Train!!! disbanded, friends such as Nobunny and Christopher

McVicker helped pen some of the early Hunx and His Punx songs. On the new album, Bogart more fully takes the reins, writing half the album’s tracks himself, with his bold bassist and bandmate Shannon Shaw also contributing a few numbers. As for Hunx’s flirty and quick-witted onstage candor, Bogart attributes some of his brazen confidence to old pal and former roadie Nobunny, who instilled in him that you only have one chance in life. This attitude has led to a colorful album insert of Hunx in the buff, as well as an awkward moment when his Internet-browsing mom unexpectedly saw his boner in a Girls music video.

If you think Bogart’s skills to pay the bills begin and end with music, guess again. He happens to co-own Down at Lulu’s, a popular Oakland vintage boutique and salon, with Tina Lucchesi (of Trashwomen, Bobbyteens, and now Midnite SnaXXX). The shop has been open four years, and Bogart, a licensed cosmetologist, cuts hair there three days a week. He and his friend Brande Baugh are also developing a TV talk show.

Although owning his own shop and contributing to the local music scene are two obvious ways Bogart serves the Bay Area community, it’s what he stands for on a larger scale as a unique gay personality in the still hetero male-dominated genre of punk — and broader realm of rock — that makes him bold and noteworthy. You can call him bubblegum and outrageous, but the fact remains that Hunx exudes an image of strength and confidence. He fills a void in garage rock that isn’t quite clean enough for the Castro and maybe too queer for some fans of harder sounds. He blurs the lines, breaks down boring boundaries, and stays true to himself all the while.

(Andre Torrez)

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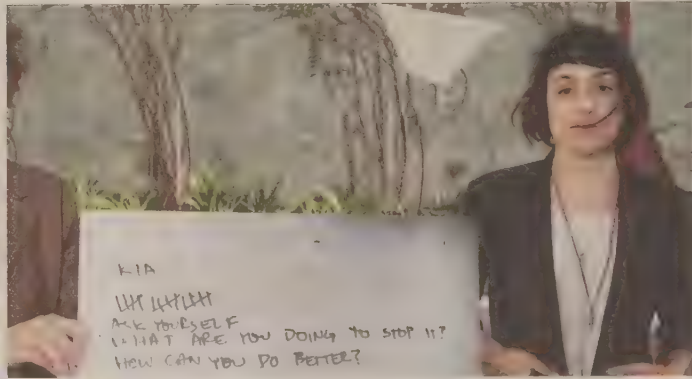


PHOTO TAKEN AT SF MOMA

VISUAL ART

AMANDA CURRERI

Five minutes into talking with Amanda Curreri over a slice and coffee at Mission Pie, I’ve agreed to take part in a piece she’s working on as part of Shadowshop, the in-gallery artists’ marketplace Stephanie Syjuco is organizing for SFMOMA’s upcoming survey of work made in the past decade.

“It’s called *Afghanistan Insert*,” Curreri explains, speaking in the measured fashion of someone who carefully considers her words. “I’m trying to insert Afghanistan into SFMOMA and into San Francisco’s art community.”

Curreri’s commitment to getting the local arts scene to engage with what has become commonly dubbed by the mainstream news media as “the forgotten war” is not just politically motivated. It’s also personal. Her husband has been working in Afghanistan for the past five months as a security contractor, during which he has sent her snapshots of local graffiti. They are documents of his ground truth.

Curreri plans on physically inserting herself and her husband’s images into Shadowshop, much in the same way she holds one of his pictures in the portrait accompanying this feature. Indeed, the photo, this profile, Curreri’s new status within the local arts community as a Goldie winner, and the conversations this increased attention might encourage will all become part of the discourse surrounding *Insert Afghanistan* and contributing to its impact.

All this is consonant with Curreri’s view of herself as more of an instigator than an artist. “I’m trying to make art that crosses out of the art world,” she says, echoing Joseph Beuys’ notion of social sculpture. Her projects thrive on participation, using the exhibition space as a kind of social laboratory in which she arranges shared cultural touchstones and institutions — campfire songs, the judicial process,

family recipes — as prompts for personal reflection and shared conversation on the “big subjects” that undergird them: history, politics, memory, and in the case of *Afghanistan Insert*, their intersection within a seemingly endless and fruitless foreign occupation thousands of miles away.

Engaging with Curreri’s art often entails an extended encounter with the artist herself (given how unexpectedly my interview at Mission Pie has turned out, the reverse seems true as well). The last conversation I had with Curreri was this past July, when she videotaped my extemporaneous responses to her off-camera questioning about the topic of last words. My interview was to be incorporated into her concurrent exhibit “Occupy the Empty,” for which she transformed Ping Pong Gallery via hand-sculpted “props” into a courtroom in which various associates, friends, and strangers, such as myself, volunteered their time and testimony.

As with *Insert Afghanistan*, the inspiration for “Occupy the Empty” was also personal: after participating in a court hearing concerning her late father, Curreri found out it had been held in the same Massachusetts courthouse in which Italian-American anarchists Sacco and Vanzetti were sentenced to death in the early 20th century. Curreri, also of Italian-American descent, saw the coincidence as a chance to connect to that history and, in the process, build a community around a larger discussion of remembrance. Curreri recalls one participant for whom the show served an almost therapeutic function.

“I want to create art that has an interpersonal function, in real-time,” she says. “I want my work to set a specific frame around our inherent connectivity.”

(Matt Sussman)

www.amandacurreri.com



DANCE

RAMÓN RAMOS ALAYO

Whoever coined the phrase “jack of all trades, master of none” didn’t foresee an artist like Ramón Ramos Alayo, who is a stunning dancer, a socially committed choreographer, a passionate advocate of Afro-Caribbean culture, scholar of Yoruba spirituality, and an inspiring teacher of modern dance and salsa.

With his tall, powerfully built frame, Ramos Alayo is a mesmerizing presence whether he dances the West African Warrior God Ogun, the Tibetan Lord of Death, the son in *La Madre* — his tribute to family — or a prisoner trying to shed his shackles. Most recently he assumed Bob Hope’s mantle — unusual even for an open-minded artist like him — by spending a month entertaining American troupes stationed in Europe. “It was a good experience,” the Cuban-born dancer explains. “It was needed. These people have no entertainment. All they do is walk around with guns all day.”

Ramos Alayo regularly returns to Cuba. Next year he’ll go to choreograph and, even more important, to take classes. “The training in Cuba is very strict. There is no choice — you have to go to class,” he says. At 11, he began studying modern and folklórico. He still remembers that unless you met established standards, you couldn’t move to the next level. That kind of discipline paid off. Locally, he has danced with ensembles and choreographers as diverse as Robert Moses’ Kin, Zaccho Dance Theater, Sara Shelton Mann, and Krissy Keefer.

Ramos Alayo has two other passions: choreography and spreading the word about Caribbean culture.

For his Alayo Dance Company, he uses song, music, visuals, and narration to create theatrically potent works that include Afro-Cuban, modern, folklórico, and popular dance styles. Structurally these pieces can be rough, but they have an intoxicating quality — and often a no-holds-barred political perspective — that can prove irresistible. “Mixing things

the way he does comes to him by nature and training,” Deborah Valoma, textile artist and costume designer for some of the choreography explains. “The results are vibrantly alive pieces, approached from an unusually broad set of disciplines.”

After Rain looks at destruction and regeneration from an individual and social perspective. *Blood and Sugar* traces the passage of slavery through history and geography. *A Piece of White Cloth* metaphorically explores the movement of culture from Africa via Cuba to the Bay Area. These are big-themed endeavors, but Ramos Alayo also embraces athletic intimacy in works such as *Wrong Way* and last year’s *Grace Notes*. Still, Keefer, who first met Ramos Alayo when she took over Dance Mission Theater in 1999, appreciates him above all as a storyteller. “There are so few choreographers in modern dance who create narratives,” she explains.

The Cuba Caribe Festival, which Ramos Alayo founded in 2003, has become a mini ethnic dance festival, showcasing groups from the Cuban diaspora on the first weekend and Ramos Alayo’s ensemble on the second. The festival is always a rollicking, joyous affair. If sometimes there is a friendly rivalry between ensembles, it’s all in good spirit.

In the past, most of Cuba Caribe’s participating groups have been grounded in folklórico traditions. Lately, however, reflecting both the changes taking place within that community and Ramos Alayo’s personal interests, modern dance groups like Paco Gomes and Dancers and Liberation Dance Theater have made successful appearances. Master classes, workshops, and lectures augment the offerings.

Just how successfully Ramos Alayo will be in helping the Caribbean diaspora deepen its roots in the Bay Area remains to be seen. He has two daughters. “One of them is a dancer, the other a soccer player.” (Rita Felciano)

www.alayodance.org; www.cubacaribe.org



FILM

JOSHUA GRANNELL

Whether he’s all dolled up as Peaches Christ or wearing his everyday attire, Joshua Grannell is a cinematic force to be reckoned with. He turned a love of cult film into a modest empire, with a memorable drag character, a popular midnight movie series, and *All About Evil*, his first full-length feature film.

But back in 1998 when Grannell was working for Landmark Theatres, Midnight Mass was a tough sell. “Midnight movies had really died in San Francisco,” he recalls. “It was sort of a thing that was considered passé and relegated to the suburbs.”

To Landmark’s credit, Grannell did get the go-ahead to create Midnight Mass, which he hosted as his alter ego Peaches Christ. He screened camp classics like *Showgirls* (1995), *Female Trouble* (1974), and *Beyond the Valley of the Dolls* (1970). The stage show was led by Peaches, who Grannell describes as “a character born out of the world of cult movies.”

“I’m not just programming a movie,” he explains. “I’m also creating an entire environment and a whole show to go along with it.”

While Grannell still produces Midnight Mass sporadically, he no longer maintains it as a regular series. And who can blame him? He has plenty on his plate as a filmmaker, the role he’s wanted to play since childhood.

“I went through a period where I started to freak out and think, oh my God, what have I done?” he admits. “I’m best known for being a clown named after Jesus. And I was proud of that ... but I really did start to think that no one was ever going to invest any money in me or my filmmaking.”

But it was his Peaches Christ fame and the popularity of Midnight Mass that gave Grannell an audience who understood and appreciated his vision. He was able to

use that when he wrote and directed *All About Evil*, in which he also cameos — as Peaches, natch.

The film is Grannell’s ode to his idols, an homage to the schlocky gore of Herschell Gordon Lewis and the charming perversity of John Waters. It’s also an impressive achievement, the work of a filmmaker who is accomplished in his own right.

But he hasn’t let the success go to his head. As Peaches, Grannell remains a snarky fan, noting that part of her appeal is her unwavering silliness.

“Peaches is a bit of a goofball, and I certainly don’t take Peaches too seriously,” he notes. “The minute I do, go ahead and put a bullet in my head, because that would ruin everything.”

To Grannell, the fannish aspect is essential to the Peaches Christ brand. In a way, it mirrors his own passion — he’s just as excited to share the stage with his cult heroes as we are to see them.

“I’ve built a whole career centered around worshiping my idols,” Grannell says. “I’ve gotten to meet them and I’ve gotten to work with them. But even though I would say that I consider John Waters to be a friend, I don’t know that he’s a friend to me without my obsession still being there and being a fan.”

Grannell’s humility isn’t an affectation. Despite his considerable successes, he’s still driven by simple goals.

“I make crowd-pleasers,” he says. “I’m an entertainer. There’s a sort of art to what we do, certainly, and an aesthetic, but first and foremost, I get off on making people laugh or puke or scream. That’s always been the thing I’m most interested in.” (Louis Peitzman)

www.allaboutevilthemovie.com
www.peacheschrist.com



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LIFETIME ACHIEVEMENT

SLUMBERLAND RECORDS

Look at the key critically acclaimed and popular indie (or subsidiary) releases of the past few years, and certain label names recur: Captured Tracks, Mexican Summer, Sincerely Yours, True Panther, Slumberland. Most of these names belong to new kids on the block, but Mike Schulman has been at the helm of Slumberland for more than 20 years. If anything, his label, a home for perfect guitar pop, is stronger than ever, with bands such as Pains of Being Pure at Heart and Crystal Stilts on the roster. Slumberland has outlived many of the legendary indie labels — from Postcard to Creation to Rough Trade — that inspired it. Sometimes dedication reaps rewards.

In 1989, when Slumberland began in Washington, D.C., indie rock was a postal affair. The foundation of an international pop underground was being forged through letters and records and zines sent among fans and small record stores. From the beginning, Schulman was uniquely out of step, focusing on melodicism when the D.C. scene was known for punk abrasion. When Slumberland relocated to the Bay Area a few years later, releases by Stereolab, Henry's Dress, Aisler's Set, and the unjustly obscure Rocketship had nothing to do with grunge mania. "I felt painted into a corner," Schulman, who was working at the Berkeley record store Mod Lang, remembers. "It seemed like there weren't a lot of opportunities to get stuff heard, unless you took bigger deals. It was a craven time."

Slumberland endured, and Schulman's deep and abiding love of music is a major reason. One can argue that the label is more refined or restrictive in terms of sound than most — simply put, it offers the true wild heart of what has been more calculatedly and generically marketed as noise pop. But Schulman's musical taste runs deep and wide. In the mid-1990s he started an electronic label, Drop Beat, and today he DJs at Oakland's Actual Cafe, spinning rock steady, '60s hard bop, Blue Note classics, and '70s soul, funk, and reggae.

Schulman draws from a deep library — he has 30,000 records in his basement. "It's out of control," he admits with a smile. "I don't sell anything. I buy new records every week: dubstep, soul and jazz reissues, and more indie than I have in the recent past. But currently it's hard for me to listen to new stuff because I'm spending so much time listening to [Slumberland] test pressings."

For Schulman, the process of assembling an album is one of the greatest pleasures of running a label. "I was really happy when they started sending me mixes," he says when asked about the newest Slumberland release, *Sports* by the Bay Area trio Weekend, an album that promises future greatness and mass appeal. "The only reason I do this is to help bands get their music out there. I've been doing it long enough that I can give advice to a young band doing their first record. It's gratifying talking to a band, listening to demos, and hearing an album come to fruition."

Another gratifying moment for Schulman was

Slumberland's 20th anniversary mini-tour, when new bands and older bands — including his own, Black Tambourine — united for shows on both coasts. "The SF show was crazy," he says. "There were so many people I hadn't seen since the Aisler's Set broke up [in the late '90s]. So many people came to see Henry's Dress." Contrary to what one might assume from Slumberland's music, Schulman is the opposite of a sentimentalist, but in this instance, he's unabashedly romantic: "It was magical. It was kind of heartwarming. When I started doing a label I was so into music and supporting labels and I wanted to contribute. There was something about those shows that made me feel like, oh, maybe I did."

He did — and he's still contributing, with support and inspiration from his wife Nomi and son Theo. Through well-timed and still-strong acts of fidelity, Slumberland has forged its own community of friends who now have a shared history. The label's present — 2010 brought powerful debut albums by Weekend and Frankie Rose and the Outs — is vital. It's future looks even livelier. Schulman is excited about upcoming releases by Brown Recluse and Emmitt Rhodes-like baroque pop troubadour Devon Williams, and he drops some big name hints regarding the next Pains of Being Young at Heart album. For Slumberland, the pains of being young at heart have matured into the rewards of being true.

(Johnny Ray Huston)

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MUSIC

DJ BUS STATION JOHN

"Listening to records is really the closest thing we have to a time machine," says DJ Bus Station John. "Rest the needle in the groove, close your eyes, and the sensory experience can take you right back to 1979 — if you're lucky enough to be that old, ha ha!"

Perhaps the most important DJ on the San Francisco gay scene in the past decade, Bus Station John has been the musical conduit for a huge cultural reawakening among younger homos. Called "the godfather of bathhouse disco," he's revered throughout the dance music world for his fastidious attention to party detail and his inimitable blend of extremely rare 1970s and early '80s soul, boogie, garage, funk, Italo disco, Hi-NRG, and NYC no-wave.

But his influence goes far beyond helping to inspire the underground disco revival that has displaced techno as the music of choice on many of the world's sophisticated dance floors. Believe it or not, disco and Hi-NRG used to be verboten in most gay clubs in the '90s and early '00s, sonic reminders of the early AIDS crisis that were trampled beneath pounding circuit music beats and generic diva screams. Imagine queers being ashamed of disco!

The arrival of life-extending protease inhibitors for HIV-positive men in the late '90s opened the door for a not-so-painful appreciation of the recent gay past, and the time was ripe for a DJ to reprise the fantastic sounds of a generation tragically swallowed by disease — sounds that San Francisco had a huge hand in creating through the likes of producer Patrick Cowley, singer Sylvester, and dozens of other integral analog musicmakers.

Enter DJ Bus Station John in 2000, tastefully flaunting his dedication to the hot and heavy bathhouse and backroom days of yore. (The city, still gripped by AIDS panic, continues to outlaw these queer sexual venues.) Although the music

is central to his mission, his parties are a complete package. From Xeroxed flyers of hand-made Gluesticked collages featuring Grace Jones or Joan Crawford in a spiky forest of exaggerated phalluses to his notorious "no cell phone" policy on the dance floor, he conjures the heady lust of gay history before social networking and the Internet replaced genuine human contact. "I work without a net, as it were," he says. "There's still a sense of discovery when you walk into my parties — no predetermined list of 'friends' who are going. It's a fresh and spontaneous mix."

Bus Station John parties have also fostered the discovery of new spaces for homos to get down — past gigs have brought Deco Lounge, the Gangway, and the old Transfer to light as viable venues. His current regular parties include the disco-drenched Tubesteak Connection (Thursdays, 10 p.m., \$4. Aunt Charlie's Lounge, 133 Turk, SF. www.auntcharlieslounge.com) and the wonderfully named Le Perle Degli Squallor (first Saturdays of the month, 10 p.m., \$5. The Hotspot, 1414 Market, SF.).

Musically, Bus Station John's most meaty contribution to clubs, besides fostering the rediscovery of past genius, may be the renewal of classic disco song structure. His selections bring back the notion of dancing as erotic hold-release, an embarkment on a series of expertly crafted journeys. As a DJ, it's OK (heroic, even) to let people's attentions wander when a new track is abruptly introduced, then have them relax into an ultra-melodic verse-chorus-verse format as they freshen their drinks and eye a hottie or two. Because when the hypnotic extended outro hits and the red lights kick in, everything falls into place and it's pure sexytime on the dance floor. (Marke B.)

For more information, contact Bus Station John at djbustationjohn@gmail.com.



VISUAL ART

RUTH LASKEY

One thing that Bay Area art has no shortage of is color. Whether it be Albers-informed theory, Op-influenced repetitious patterns, Mission muralismo, or mural-like Mission School paintings, in general, local color has been primary, if not outright garish. Ruth Laskey's palette stands apart — confident enough to be low-key or even muted in comparison. "Color is kind of it for me," Laskey says, in the middle of a sleepy afternoon at a Mission cafe. "It's where a piece gets its emotion."

You could say that there's a quality of quiet intensity to Laskey's work, and the artist herself is soft-spoken. She's also strong, clear, and candid in terms of viewpoint. "My relationship to color is not very systematic," she says, when the topic of Albers references in relation to her work is broached. "It's more intuitive. I already see things from a painter's perspective. When you're a painter making color, there's an evolution that happens."

In Laskey's case, this evolution is ongoing — and it isn't taking place within traditional painting. Both "7 Weavings," her first solo exhibition at Ratio 3 in 2008, and a self-titled show at the same space this year are taken from her larger "Twill Series," a growing group of "investigations" that she began in 2005, years after taking a weaving class in between undergraduate and graduate studies at California College of the Arts. "Twill is basic, the first pattern weave you learn," she says. "The loom I've been using from the beginning is basic. I was thinking about my understanding of weaving, and I was interested in how twill creates shape on its own. It kind of clicked one day that I could use twill, but insert the thread in the same way I would with tapestry."

That moment kickstarted Laskey's unique use of dye and weft and warp to

create color forms in which craft Her "Twill Series" has generated a cover story critical appraisal in *Artforum* and many responses locally — in some ways, the discourse about her growing body of work (including my own 2008 piece for this publication, which focused on geometric elements) reveals as much about the writers as it does about the art itself, which invites contemplation and allows open interpretation. It's a mistake to assume this openness is cool detachment, though. "It's fabric," she says. "It's inherently warm."

At the moment, Laskey's studio is in the garage of her apartment in Glen Park, a neighborhood that has housed some artists of renowned dedication, like Bruce Conner. Her day job at California College of the Arts' Oakland library is one source of inspiration and perspective. Music might be another. When I ask her what sounds might make apt accompaniment for an audiovisual presentation of her art, her choice is Sun Ra. Thinking of her work as what Ra might call an "art form of dimensions tomorrow" adds another playful element to its fabric.

As for Laskey's "Twill Series," at the moment it's hard to gauge how large it will grow, but there is no doubt her deployment of dye and geometric shape is subtly shifting. "It's an issue that artists have to deal with all the time," she reflects. "I might still be interested in what the work is doing, but is it still engaging for everyone else? There's always that tiny figure on your shoulder saying, 'Maybe you need to move on.' But I feel like it's taking me on this journey. It might be a really slow journey. It might have small steps. But I'm enjoying that. For me, it's fruitful."

www.ratio3.org
www.ruthlaskey.com

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PERFORMANCE

JESSE HEWITT

Most shows start with a request to turn off your cell phones. *Tell Them That You Saw Me* begins with an implicit request to leave your virtual mind outside. As the lights come up in this latest work from Jesse Hewitt/Strong Behavior (which premiered after a residency at CounterPULSE in August), five utterly gobsmacked women, sprawled in enervated postures on floor and furniture, stare back at the audience for a very long time. The audience is still, but maybe still not seeing everything in front of them, as a micro-choreography of breath and saliva and eyelash unfolds amid a glacial volley of questions and answers. The real seeing takes time and patience and something like courage, things that feel in short supply these days — unless you attend this piece, which requires as well as rewards "attending."

"It's a study in focus," says Hewitt, "and it's a study in what we're looking at and why, and how we deal with each other for long periods of time." The piece, he says, made him conscious of a concern he's had with duration as a condition of social life and a strategy for art. Like an aikido master, Hewitt uses the sheer weight of time to unsettle our usual, predictable, and tyrannical rhythms. In doing so he advances an invigorating and revelatory body of work exploring our myriad personal and social identities.

For his part, the 30-year-old choreographer and theater maker is both a unique artist and part of a tight-knit milieu making serious waves across the Bay Area's performance scene. Much of this network of young, bold, savvy, and mostly queer artists gathers under the banner of The Off Center, an ongoing artist-run performance initiative originally formed around recently-shuttered queer performance incubator Mama Calizo's Voice Factory. (The group includes close colleague Laura Arrington, the other CounterPULSE summer residency artist, whose *Hot Wings* shared the bill with *Tell Them.*)

From ages 8 to 13, Hewitt studied ballet in Montreal. But dance went by the wayside as his family kept pulling up stakes and moving, since in most places "it wasn't cool to be a boy who was a dancer." He got back into dance while at New York University in Tisch's Experimental Theater Wing. Then, unexpectedly, he headed to a psychology program in central Florida: "I don't know what the deal was, but something didn't agree with me in New York anymore." After a year-and-a-half, Hewitt found San Francisco State's graduate program in sexuality studies. "I thought I was going to be a sociologist," he admits. "[But] my mode of expression while in graduate school kept coming back to mounting performances or looking at bodies and posturings, so I realized, 'Oh, okay, I have to go back and do dance stuff.'"

The theoretical rigor explicitly informs Hewitt's work, but he's also inspired by an international discourse among dance/theater makers. He recently trained in Europe with American-born choreographer Meg Stuart and names among other significant influences New York-based choreographer Miguel Gutierrez, Polish-born French choreographer Ivo Dimchev, North Carolina-raised feminist choreographer-provocateur Ann Liv Young, and New York's Big Art Group. Locally Hewitt sites people like Erika Chong Shuch, Jess Curtis/Gravity, and Sara Kraft.

Hewitt particularly credits Keith Hennessy, a friend and mentor, with drawing his work into an international context. He brings up Hennessy's balancing of two boards on his head in his Bessie Award-winning show *Crotch*. "It's really relentless and impossible and it takes way too long," he recounts with satisfaction. "It's nice. It's always these little sites of resistance — just how quickly do we think things are supposed to happen?" (Robert Avila)

www.theoffcenter.org



LIFETIME ACHIEVEMENT

RICK AND MEGAN PRELINGER

"Juxtaposition," "serendipity," "appropriation," and "collaboration" are all words that come up frequently when you talk to Rick and Megan Prelinger about the Prelinger Library.

Tucked above a SoMa carpet store, the space ("a free offering, an installation, a workshop, and an extension of our living room," according to the handout given to visitors) is stuffed floor-to-ceiling with books, maps, magazines, and other ephemera. It is a place where artists, students, teachers, architects, T-shirt makers — basically anyone with a curious, creative mind — can seek information and inspiration. Visitors are encouraged to photograph, copy, and scan materials for future use in their own projects.

"This is a completely unconventional library," Rick says. "It's much more a place where serendipity rules."

A certain magic comes courtesy of the library's unconventional shelving system, designed by Megan to maximize what she calls "browsing-based discoveries." It's based on a continuum of ideas and interests, not Dewey Decimals. In a section dedicated to the American South, for example, a dusty government tome about Georgia's river system might nestle next to a paperback copy of *Deliverance*.

"[Library visitors] tend to start going where they *think* they're headed," Megan said. "Then they find something they'd never seen before, and they just go in a different direction. They come out going, 'Wow! I thought I was looking for this, but I found *this*.'"

Opened to the public in June 2004, the Prelinger is tailored to its current location. Though the fit is snug, Prelingers have no plans to upsize. "The collection is composed in such a way that there's a relationship between the aisles," Rick explains.

But the collection is anything but static. In addition to what they call the "user-based chaos" that arises when visitors remove and replace books on the shelves, the Prelingers are constantly adding to, and editing, their highly selective inventory. Subjects range from transportation and land-use to media studies and political history (they joke that the stacks harbor "98 percent bad ideas"). "[The library is] specific to what we're interested in," Rick says. "But we're interested in a lot of things."

The Prelinger also boasts an online component composed of thousands of digital books that may be downloaded for free. Though this represents only a fraction of the physical collection, it's a useful tool for those who can't visit the library in person. As it is, the place has limited hours, and both Prelingers support it with other endeavors.

Megan is also a historian, a wild-bird rehabilitator, and an author; her 2010 release, *Another Science Fiction: Advertising the Space Race 1957-62* (Blast Books), is a gorgeous, hefty volume that culls and contextualizes imagery from magazines like *Missiles and Rockets*, bound editions of which can be admired in the library. Rick is widely known for the Prelinger

Archives, a groundbreaking moving image archive he founded in 1983. It eventually grew to include more than 60,000 works — all originally made by amateurs or earmarked for industrial, educational, and advertising use. Much of it was acquired by the Library of Congress in 2002 and 2003 (some 2,500 titles are also available online). The archive inspired Rick's 2004 collage film, *Panorama Ephemera*, as well as his popular "Lost Landscapes" presentations, which meld lively discussions about history with found footage.

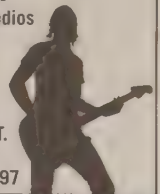
Along those lines, the Prelingers have a new-old passion: home movies. "Megan and I now run a really fast-growing and exciting home movie collection," Rick says. "Home movies — that's the only cinema that matters for me. Each one is unique. We *think* we understand home movies, but they're shallow and deep at the same time."

Rick's latest film ("slowly in the works") will be based on this burgeoning collection. "One of the things that we say we're trying to do — it's a little grandiose, but it's actually true — is putting together a complete ethnographic portrait of 20th century North America through home movies," Rick says. Looking at what they've accomplished so far, it's not hard to conclude that if anyone can pull off such a feat, it'll be the Prelingers. (Cheryl Eddy)

www.archive.org/details/prelinger
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MUSIC LISTINGS



Ivory Coast-formed, Paris-based Magic System plays the Mezzanine Sat/6.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 3

ROCK/BLUES/HIP-HOP

Hudson Bell, Winechuggers Café Du Nord. 9:30pm, \$10.
Aloe Blacc with the Grand Scheme, Maya Jupiter, DJ Matthew Africa Rickshaw Stop. 8pm, \$14.
Caldecott, Spooky Flowers, Guns for San Sebastian, Ansel Bottom of the Hill, 9pm, \$8.
Paula Cole Yoshi's San Francisco. 8pm, \$26.
Dr. Dog Fillmore. 8pm, \$25.
Lila Downs Herbst Theatre. 401 Van Ness. SF: www.sfbjazz.org. 7:30pm, \$25-65.
Elsinore, Dot Punto, Elissa P, Ash Reiter Elbo Room. 9pm, free.
Sean Hayes, Arann Harris and the Farm Band Independent. 8pm, \$17.
Hypnotist Collectors, Sweet Bones, Starfish in the Clouds Milk Bar, 1840 Haight, SF: www.milksf.com. 9pm.
Candye Kane Biscuits and Blues 8pm, \$18.
No Joy, La Sera, Wax Idols Hemlock Tavern. 9pm, \$7.
Eliza Rickman, Chris Trapper, Jason Adamo Hotel Utah. 8pm, \$10.
Ryuichi Sakamoto Regency Ballroom. 8pm, \$30-37.50.

DANCE CLUBS

Booty Call Q-Bar 456 Castro, SF: www.boocallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaar, Mykhill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF: (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF: (415) 431-0306. 10pm, \$5. A weekly drag

show with hosts Cookie Dough, Pollo De! Mar, and Suppositori! Spelling.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5.
Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St, SF: (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 4

ROCK/BLUES/HIP-HOP

Natacha Atlas Herbst Theatre. 401 Van Ness. SF: www.sfbjazz.org. 7:30pm, \$25-65.
Bayside, Senses Fall, Title Fight, Balance and Composure Regency Ballroom. 7:30pm, \$18.
Avi Buffalo, AB and the Sea, Colleen Green Bottom of the Hill. 9pm, \$14.
Roger Clyne and the Peacemakers, High Five Revival Café Du Nord. 8:30pm, \$16.
Djavan Warfield. 8pm, \$37.50-62.50.
Dr. Dog Fillmore. 8pm, \$25.
Foxtail Somersault, Tomihira, Vir, Tracing Figures Rickshaw Stop. 8pm, \$10.
Grand Nationals, Good Luck Jimmy, Uncle Frank and the Co-Defendants, Ash Gray Hotel Utah. 8pm, \$8.
Mean Jeans, Shannon and the Clams, Margaret Doll Rod, Therapists, Skumby The Parkside. 9pm, \$8.
Monarch, Trees, Al Qaeda Hemlock Tavern. 9pm, \$7.
Two Door Cinema Club, Generational, Funeral Party Slim's. 8pm, \$17.
Joe Louis Walker Biscuits and Blues. 8pm, \$20.
Wild Thing, SF Blows Knockout. 9:30pm, \$5.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF: (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mike spinning reggae, punk, dub, and post punk.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Electric Feel Lookout, 3600 16th St. SF. (415) 431-0306. 9pm, free. With DJs subOctave and Blondie K spinning indie music videos.

Good Foot Som. 2925 16th St. SF. (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.

Holy Thursday Underground SF. 10pm, \$5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly.

Jivin' Dirty Disco Butter, 354 11th St. SF. (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.

Koko Puffs Koko Cocktails, 1060 Geary, SF. (415) 865-4788. 10pm, free. Dubby roasts

reggae and Jamaican funk from rotating DJs.

Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.

Mestiza Bollywood Café, 3376 19th St. SF. (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deaandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

FRIDAY 5

ROCK/BLUES/HIP-HOP

Bear in Heaven, Lower Dens, Sun Airway Independent. 9pm, \$14.

Darondo Café Du Nord. 9pm, \$15.

Rick Estrin and the Night Cats Biscuits and Blues. 8pm, \$20.

Funk Revival Orchestra, Karyn Page Boom Boom Room. 9:30pm, \$10.

Mark Growden a, Muse Gallery, 614 Alabama, SF. www.brownpapertickets.com. 7:30pm, \$20-90.

Hillstomp, McDougall Thee Parkside. 9pm, \$8.

I The Mighty, Of Shape and Sound, 5606, Hometown Bottom of the Hill. 9pm, \$12.

Ray Manzarek and Roy Rogers Yoshi's San Francisco. 8 and 10pm, \$18-25.

Moanin' Dove, Goldenhearts with Kaboom String Band, Linda Perry, Soft White Sixties Cellspace, 2050 Bryant, SF. www.tiny.cc/3uvwz. 8pm, \$12.

Patsychords, Coyote Grace, Alessi's Ark, Kelli Scarr Hotel Utah. 8pm, \$8.

CONTINUES ON PAGE 36 >>



BOTTOM OF THE HILL
Info line: (415) 621-4455

CALDECOTT SPOOKY FLOWERS GUNS FOR SAN SEBASTIAN ANSEL WED 11/3

AVI BUFFALO A.B. & THE SEA COLLEEN GREEN THU 11/4

I THE MIGHTY OF SHAPE & SOUND 5606 HOMETOWN FRI 11/5

STARK KING SCHOOLHOUSE ROCK BENEFIT BROWNTOWN WEST OKIE ROSETTE THE STARK KING POPS SAT 11/6 2pm

COLOUR REVOLT CAST OF THOUSANDS POLARIS AT NOON SAT 11/6 8:30

THE KEGELS THE PENNY DREADFULS DEAD PANIC SUN 11/7

THE SUPERVILLAINS BALLYHOO! AGENT DEADLIES MON 11/8

MY SMALL PACKAGE TOUR ALL TIME LOW A ROCKET TO THE MOON CITY (COMM) STATE TUE 11/9

TERRIBLE THINGS • WINDSOR DRIVE WED 11/10

Kim-O-Benefit TAXES • FAKE YOUR OWN DEATH KILL MOI • DJ TEP BAOEL RAPID THU 11/11

NARROWS SKINWALKER • THE NEW TRUST FRI 11/12

HANK IV CARLTON MELTON • CIRCLE PIT • OUTLAW SAT 11/13

HIGH PLACES SOFT CIRCLE • THE SUN SUN 11/14

SOMEBOY STILL LOVES YOU BORIS YELTSIN THE LONELY FOREST • ALRIGHT MON 11/15

SOLE & THE SKYRIDER BAND TUE 11/16

ERAPZ AND EPISON • EPOT • DJ BOMARK WED 11/17

BOTTOM OF THE HILL
1233 17th St in SF • (415) 621-4455
advance tickets: bottomofthehill.com/tickets.html

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GHOSTS ON TAPE • SOSOSOON

Sat 11.06 • 8pm
MAGIC SYSTEM
+ LES TWINS

Thur 11.11 • 8:30pm
NITZER EBB
//TENSE// • SOFT METALS

Fri 11.12 • 9pm
LINDSTRÖM
PUBLICIST • MARBEYA SOUND

Sat 11.13 • 9pm
JAZZ MAFIA
10 YEAR ANNIVERSARY SHOW

Sat 11.19 • 9pm
SIMIAN MOBILE
DISCO

Upcoming Events

11.20 Q-Bert
11.24 7th Heaven Roller Disco
11.27 Bonobo
12.04 Chillin'
12.09 Live 105 NSSN Pre-Party
12.10 Peter Hook Joy Division/New Order
12.11 Wonderful
12.18 Swayzak

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2010 UPCOMING EVENTS

THURSDAY NOV 04
HI-FRUCTOSE AFTERPARTY

FRIDAY NOV 05
JESSE SAUNDERS

SATURDAY NOV 06
SUNS OF TEMPLE

SUNDAY NOV 07
ABSTRACT RUDE

prana DINE & DANCE
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DINE AT PRANA RESTAURANT, 1140 17TH ST. SAN FRANCISCO. 11PM-1AM. \$10.00. \$15.00. \$20.00. \$25.00. \$30.00. \$35.00. \$40.00. \$45.00. \$50.00. \$55.00. \$60.00. \$65.00. \$70.00. \$75.00. \$80.00. \$85.00. \$90.00. \$95.00. \$100.00.

Sun, Nov 14
SEPIA - Faye Carol, Denise Perrier, Lady Mem'is & Frankie Kelly

Mon, Nov 15
JAIR OLIVEIRA

TEMPLE
540 HOWARD ST.
SAN FRANCISCO
WWW.TEMPLSF.COM

Yoshi's jazz club and JAPANESE RESTAURANT
yoshis.com

WED, NOV 3 tonight!
PAULA COLE
Ithaca - CD release celebration

THURS, NOV 4 tomorrow!
HENRY BUTLER
New Orleans piano king returns!

FRI, NOV 5 this weekend!
RAY MANZAREK
(The Doors Keyboardist)
& ROY ROGERS
Rock & Roll tales and music

SAT, NOV 6 this weekend!
JODY WATLEY

SUN, NOV 7 (8pm) this weekend!
NRBQ's TERRY ADAMS
& His Rock & Roll Quartet

NOV 12-13 (SAT & SUN) this weekend!
AVERAGE WHITE BAND

THURS, NOV 11
MARC BROUSSARD

NOV 12-13
TALIB KWELI
with LIVE BAND
(SAT SHOWS - JUST ADDED!)

Sun, Nov 15
2nd ANNUAL MARK MURPHY LOVE FEST with Madonna Eastman Laurie Antonelli, Kenny Washington & Kelly Gray

NOV 16-17
NNENNA FREELON

NOV 18-21 Oakland's Own
GOAPELE

1330 FILLMORE ST. SAN FRANCISCO 415-655-5600 510 EMBARCADERO WEST, OAKLAND 510-238-9200

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w/ DJ SERGIO MILEZIO - 60's, BURGUNDIAN, & R'N'D

TH **BUILT FOR SPEED**
Rock's Your Ass!

F **PLATE AS FUEL**
w/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
DJ Jaden (1999)

SU **LOWBROW**
SUNDAYS/BOOST W/O

M **Monday Massacre**
Dj Shaz-To-Blood & Dj RRRinkles
& Guests "HEAVY"

T **BLACK TUESDAYS**
w/ THE FIEND

H 4-2, TU 2-2, W-F 4-2, S-S 1PM.
HAPPY HOUR TIL 7PM
3129 16TH ST. AT ALBION
TEL. 415-552-5525

Cosmonauts, Body or Brain Great American Music Hall. 7pm, \$15.
Brownout West, Ok Roseette, Starr King Pops Bottom of the Hill. 2:15-5:15pm, \$15. Starr King Elementary School benefit.
Colour Revolt, Cast of Thousands, Polaris at Base Bottom of the Hill. 9:30pm, \$10.
David J with Jill Tracy, Oddbird, Five Beats One Café Du Nord. 9:30pm, \$15.
Evolution: The Ultimate Tribute to Journey, La Ventana Slim's. 9pm, \$16.
Ruth Gerson Hotel Utah. 8pm, \$10.
Mark Growden a.Muse Gallery, 614 Alameda, SF; www.brownpapertickets.com. 7:30pm, \$20-90.
Laurie Morvan Band Biscuits and Blues. 8pm, \$20.
Ledisi Palace of Fine Arts, 3301 Lyon, SF; www.sfbjazz.org. \$30-75.
Left Alone, Rocketz, Howlers, Bum City Saints The Parkside. 9pm, \$8-10.
Magic Leaves, Moccroto, Spurm Hemlock Tavern. 9:30pm, \$6.
Mondo Drag, Your Cannons, Rachel Fannan Fivepoints Arthouse, 72 Tehama, SF; (415) 989-1166. 8pm, \$5.
Pepper, Fishbone, Pour Habit Warfield. 8pm, \$28.
Small Black, Class Actress, Young Prisms Independent. 9pm, \$14.
Mavis Staples and Billy Bragg Fillmore. 8pm, \$36.50.
Chelsea TK and the Tzizane Society, Love Dimension, Moon Balloons Hotel Utah. 9:30pm, \$6.
Trans Am, Nice Nice, Josine Reinhardt, Beat Broker Rickshaw Stop. 8:30pm, \$15.
Jody Watley Yoshi's San Francisco. 8 and 10pm, \$28-36.

JAZZ/NEW MUSIC

Roy Haynes and the Fountain of Youth Band Herbst Theatre, 401 Van Ness, SF; www.sfbjazz.org. 8pm, \$25-65.
"Switchboard Music Festival Preview" Porto Franco Records Art Parlor, 953 Valencia, SF; (650) 678-8020. 8pm, \$15. With Telepathy and Happy Hour Jazz Quintet.
Zachary James Watkins, Kenneth Atchley Li Po Lounge. 9pm, \$5. With films by John Reilly with soundtracks by Lars Hilde and Charles Kremnack.

FOLK/WORLD/COUNTRY

Africa Rising feat. DJ Jeremiah Coda. 10pm, \$10.
Magic System, Les Twins Mezzanine. 8pm, \$30.
Tango No. 9 Nue Valley Ministry, 1021 Sanchez, SF; www.nuevalleymusicseries.com. 8:15pm, \$17.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
Debaser Knockout. 9pm, \$5. Nineties alternative with DJ Jamie Jams and Emdee.
Everlasting Bass 330 Ritch. 10pm, \$5-10.
Bay Area Sista Sound presents this party, with DJs Zita and Pam the Funktress spinning hip-hop, soul, funk, reggae, dancehall, and club classics. **Fire Corner** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Foundation Som., 2925 16th St., SF; (415) 558-8521. 10pm.
Gemini Disco Underground 5F. 10pm, \$5. Disco with DJ Derrick Love and Nicky B. spinning deep disco.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hiphop.
Kontrol Endup. 10pm, \$20. With resident DJs Alland Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.
Leisure Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic britpop, mod, 60s soul, and 90s indie.
New Wave City: Duran Duran Tribute DNA Lounge. 9pm, \$7-12. With DJs Skip and Shindig.
Rock City Butte, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties soul with DJs Lucky, Phengren

Oswald, and Paul Paul.
Souf Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.
Soundscape Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning Soul jazz, boogaloo, Hammond grooves, and more.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 7

ROCK/BLUES/HIP-HOP

Terry Adams Yoshi's San Francisco. 8pm, \$25.
Azalea Snail, Werewolves, Art of Shooting, Technicolor Yawn Hemlock Tavern. 5pm, \$7.
Circa Survive, Dredg, Codeseven, Animals As Leaders Regency Ballroom. 7pm, \$20.
A Decent Animal, Manatee, Graham Patzner Hotel Utah. 8pm, \$7.
George Goss, Grimmon, Silent Pictures Knockout. 9pm, \$7.
Johnny Flynn, Cheyenne Marie Mize, Goh Nakamura Rickshaw Stop. 8pm, \$12.
Kegels, Penny Dreadfuls, Dead Panic Bottom of the Hill. 9pm, \$10.
Rubbersidedown, Burn River Burn, Dead Neck Café Du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Kally Price with Old Blues and Jazz Band, **Emperor Norton's Jazz Band** Amnesia. 9pm, \$7-10.

FOLK/WORLD/COUNTRY

José James and Jef Neve Florence Gould Theatre, Legion of Honor, 100 Legion of Honor Dr. SF; www.sfbjazz.org. 2pm, \$30.
Yellowjackets: The Jeff Lorber Fusion feat. Randy Brecker and Eric Marienthal Palace of Fine Arts, 3301 Lyon, SF; www.sfbjazz.org. 7pm, \$25-65.

DANCE CLUBS

Afterglow Nickies, 466 Haight, SF; (415) 255-0300. An evening of mellow electronics with resident DJs Matt Wilder, Mike Perry, Greg Bird, and guests.
Call in Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.
Dance Social Knockout. 5pm, free. Northern soul, Motown, rocksteady, and more with DJs Dr. Scott and Revival Sound System.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
DJ Anthony Atlas Hemlock Tavern. 9pm, free.
Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, Vinnie Esparza, and guest Antiserum.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Pachanga Coda. 5pm, \$10. Salsa with DJs Fab Fred and Antonio with Jesus Diaz y su BBA.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBo Burnie spins 20s through 50s swing, jive, and more.

MONDAY 8

ROCK/BLUES/HIP-HOP

Average White Band Yoshi's San Francisco. 8pm, \$25.
Marc Cohn, Sahara Smith Palace of Fine Arts, 3301 Lyon, SF; www.ticketmaster.com. 8pm, \$38.50.
Combichrist, Aesthetic Perfection, (Ivaresphere), God Module, DJ Decay Slim's. 7:30pm, \$24.
Heavy Independent. 8pm, \$14.
Lucabrazzi, Vatos Locos, Spawn Atomic, Bckup Razer Elbo Room. 9pm, \$5.
Supervillains, Ballyhoo, Agent Deadlies Bottom of the Hill. 8:30pm, \$10.
KT Tunstall, Hurricane Bells Warfield. 8pm, \$10-40.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with DJs Decay, Joe Radio, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$1r-tip, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Music for Your Teeth Revolution Café, 3248

Elbo Room

WED 11/3 9PM FREE	ELBO ROOM & JANSPORT PRESENT ELSNORE (CHAMPAIGN, IL), DOT PUNTO , ELISSA P. ASH REITER
THU 11/4 9-30PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DIS/HOSTS: PLEASUREMAKER, SENOR OZ SPECIAL GUEST: THOMAS BLONDETT (D.C. IIRHYTHM & CULTURE) ALBUM RELEASE PARTY
FRI 11/5 10PM \$8/\$10	ELBO ROOM PRESENTS FAMILY VIBES: NON STOP BHANGRA LOCURA SURYA DUB (LIVE)
SAT 11/6 7-9PM \$15 10PM \$30	JEN KIRKMAN (CHelsea LAtely, BRUNN HISTORY), BUCKY SINISTER SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DIS LUCKY, PAUL PAUL, PHENGREN OSWALD \$5 DISCOUNT IN SEMI-FORMAL ATTIRE
SUN 11/7 9PM \$9	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DI SEP, VINNIE ESPARZA AND GUEST ANTISERUM (DUB POLICE, LIGAND, OSC)
MON 11/8 9PM \$5	\$2 DRINK SPECIALS LUCABRAZZI, VATOS LOCOS (TX), SPAWN ATOMIC, THE BACKUP RAZOR
TUE 11/9 9PM \$10	LIVE MUSIC & TAMBURY BURLESQUE BOMBSHELL BETTY & HER BURLESQUETEERS FROMAGIQUE.
WED 11/10 9PM \$7	ELBO ROOM PRESENTS HAVE SPECIAL POWER, THE POISON CONTROL CENTER, GUITAR VS GRAVITY
UPCOMING	THU 11/11 AFROLICIOUS FRI 11/12 EARLY LITEROARY BEATN MATCH LATE: TRUKT EN RIGHT SAT 11/13 TARIY: BANDA DE TURISTAS, PACHA MASSIVE, TORMENTA TROPICAL, SPOEK MATHAMBO SUN 11/14 DUB MISSION: DI SEP, SPLIFF SKANKIN
ADVANCE TICKETS WWW.BROWNPAPERTICKETS.COM ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH.	

22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhouseatl.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 9

ROCK/BLUES/HIP-HOP

Average White Band Yoshi's San Francisco. 8 and 10pm, \$16-25.
Brookhaven Amnesia. 9pm.

thee Parkside

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*Thu 11/4 9PM/\$8

MEAN JEANS' SHANNON & THE CLAMS MARGARET DOLL ROD (DEMOLITION DOLL RODS) THERAPIST'S SCUMBY

*Fri 11/5 9PM/\$8

HILLSTOMP MCCOUGALL

*Sat 11/6 3PM FREE

HAPPY HOUR SHOW MY PARADE LIGHTER THIEVES HEMORRAGE

9PM \$8/\$10 ALL AGES

LEFT ALONE THE ROCKEZZ THE HOWLERS BUM CITY SAINTS

*Sun 11/7 12-6PM FREE ALL AGES

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6PM

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UPCOMING SHOWS:
 11/8 - JACK GORMAN & THE WEST COAST DUKES: STROGER AND LAF
 11/9 - THE PROJECT SUMMER. HE IS WE, TRAVIS HAYES & AN-HAEN LE
 11/11 - DEAD TO ME, CORA SKELLS, THOUSAND WHITE STARS, THE HOWLERS
 11/12 - HOBBS: MEMPHIS OF UNCLE BEAN, THE CROW
 11/13 - MADONNA, WITHERED, BROSSE DE JAZZ, DEATHWEAR
 11/14 - TURKISHBERRY, ANCIENT WARRIOR, THE HANDS, ROCK SCHOOL BAND
 11/16 - LINDSAY, KOWHONG WALKED CITY, HAZARD'S CURSE
 11/18 - BILLY NO MATES, THE RESEALS, GET DEAD, THE STARTED-ITS

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Nectarine Pie, TRMRS, Apache Hemlock Tavern. 9pm, \$6.
OK Sweetheart, Parlor Hawk, Desert Noises, Sean Barnett Hotel Utah. 8pm, \$10.
Pains of Being Pure at Heart, Weekend, Grave Babies Independent. 8pm, \$15.
Kurt Vile and the Violators, Soft Pack, Purling Hiss Rickshaw Stop. 8pm, \$12.

DANCE CLUBS

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SBFG**

G.A.

WEDNESDAY 11/03
 9PM - \$8 ADV / \$10 DOOR
 • **Chris Trapper** (of The Push Stars) 9PM set
 • **Eliza Rickman** 10PM closing set
 • **Jason Adamo** 8PM first set

THURSDAY 11/04
 8PM - \$8 ADV & DOOR
 • **Good Luck Jimmy**
 • **Uncle Frank & The Co-Defendants**
 • **Ash Gray**
 • **Grand Nationals**

FRIDAY 11/05
 8PM - \$8 ADV & DOOR
 • **Coyote Grace** 10PM set
 • **The Patsychords** closing set
 • **Alessis Ark** 9PM set
 • **Kelli Scarr**

SATURDAY 11/06
 8PM - \$10 ADV & DOOR
 • **Ruth Gerson** 8PM set
 9:30PM - \$8 ADV & DOOR
 • **Chelsea TK & The Tzizane Society**
 • **The Love Dimension**
 • **Moon Balloons**

SUNDAY 11/07
 8PM - \$7 ADV & DOOR
 • **A Decent Animal**
 • **Manatee**
 • **Graham Patzner**

MONDAY 11/08
 7:30PM - \$FREE
 Bay Guardian Readers Poll Best Open Mic!
 • **Open mic with JJ Schultz**

TUESDAY 11/09
 8PM - \$10 ADV & DOOR
 • **OK Sweetheart**
 • **Parlor Hawk**
 • **The Desert Noises**
 • **Sean Barnett**

WEDNESDAY 11/10
 NO ANNOUNCEMENTS

THURSDAY 11/11
 8PM - \$10 ADV / \$10 DOOR
 Quest, for Glory Tour
 • **Lella Broussard** cd release show
 • **Bess Rogers**
 • **Attiler Weiss**

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THU NOV 11TH
HEMLOCK, LD/50
SMITHS, HYSTERIA

WED NOV 24TH
RU36, TORNADO RIDER
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THURSDAY NOV. 4

TOSHIO SAEKI Opening Reception

5:00pm 'til late

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infamous artists

FRIDAY NOV. 5

Happy Hour

5:00pm-9:00pm

Drink Specials from 5pm-7pm

Oh Dang Magazine

@ 2:00pm-2:00am

SATURDAY NOV. 6

Wemonss Audio

Mission

8:00pm-9:00pm

POPOMO

9:00pm-2:00am | \$5 before 10pm

with costume

Presented by Kitsch and Fuzz. An event
featuring current post-post modern activ-
ity. Featuring DJs Boyz IV Men, Neon
Indian, Noto y Mod, Ana Beien Clinton,
and more. More info. at www.kitschsf.com

Make-Out Room



WED 11/3 8PM-57
PENNY ARCADE
THESE HILLS OF GOLD • THE PARTIES
REDEYE (FRANCE) • HANSI (SLO)I
HOSTED BY RAUL SANCHEZ

THU 11/4 6PM NO COVER!
CHILLS & FEVER
VINTAGE R&B AND SOUL 455 FROM
NICK WATERHOUSE AND GUESTS!

9PM FREE!
DI FOODCOURT & HIS PALS

FRIDAY 11/5 7:30PM-57
THE ANGSTROMS • THE THINGERS

EVERY FRIDAY 10PM-25
LOOSE JOINTS!
W/ DIS TOM THUMP, DAMON GELI & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 11/6 7:30PM-57
**MATTHEW EDWARDS
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(EX-MUSIC LOVER)

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RAYMONDA**

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CUMBIA, DANCAHALL, SALSA, HIP-HOP

SUN 11/7 8PM-57
**SWEET CHARIOT
MICHAEL THERIEAU BAND
PAT JOHNSON**

MON 11/8 7PM-510
THE MONTHLY MUMPUS
ANDREW WINER • M.G. MARTIN
• PAM HOUSTON • CHRIS COLIN •
KRISTEN TRACY • EMILY HELLER •
BOY IN THE BUBBLE
& CHRIS VON SNEIDERN!

10PM NO COVER!
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TUE 11/9 9:30PM NO COVER!
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//TENSE/POSSIBLE/TERMINAL TWILIGHT
AND/OMG

FRIDAY DECEMBER 10TH
PETER HOOK presents
UNKNOWN MESSIAH

THE GUY JOY DIVISION
PETER HOOK
(Joy Division / New Order)
and FRIENDS
live on stage

FRIDAY DECEMBER 10TH
PETER HOOK presents
UNKNOWN MESSIAH

THE GUY JOY DIVISION
PETER HOOK
(Joy Division / New Order)
and FRIENDS
live on stage

FRIDAY DECEMBER 10TH
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PETER HOOK
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and FRIENDS
live on stage

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3187 Mission
(415) 824-1447

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(415) 255-2742
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3049 20th St
(415) 648-1047

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447 Broadway
(415) 788-4623
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LOUNGE
601 Eddy
(415) 885-5088

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3388 19th St
(415) 643-3558
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198 Church
(415) 861-7499

BEAUTY BAR
2299 Mission
(415) 285-0323
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365 CLUB
1025 Columbus
(415) 474-0365

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AND BLUES
401 Mason
(415) 292-2583
BOLLYHOOD CAFE
3372 19th St
(415) 970-0362

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ROOM
1601 Fillmore
(415) 673-8000
BOTTOM
OF THE HILL
1233 17th St
(415) 621-4455

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STUDIOS
435 Broadway
(415) 291-0333
BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOCO
650 Indiana
(415) 824-6910
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(415) 861-5016

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LOUNGE
527 Valencia
(415) 863-9328
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1190 Folsom
(415) 431-3332

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1509 Haight
(415) 552-6949
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525 Howard
(415) 339-8686

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60 Sixth St
(415) 863-1221
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1710 Mission
(415) 551-2632

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444 Jessie
(415) 625-8880
DELIRIUM
3139 16th St
(415) 552-5525

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(415) 626-1409
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CAFE
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950 Geary
(415) 885-4074

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(415) 552-7788
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1028 Geary
(415) 571-1362

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401 Sixth St
(415) 357-0827
FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276
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LOUNGE
662 Mission
(415) 615-6888

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520 Fourth St
(415) 495-6626
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GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN
MUSIC HALL
859 O'Farrell
(415) 885-0750
HEMLOCK TAVERN
1131 Polk
(415) 923-0923

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2125 Lombard
(415) 345-TONE
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SALOON
500 Fourth St
(415) 546-6300

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1192 Folsom
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628 Divisadero
(415) 771-1421

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124 Ellis
(415) 421-8700
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3920 Geary
(415) 386-6173
JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

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1351 Polk
(415) 885-4535
KNOCKOUT
3223 Mission
(415) 550-6994
LASZLO
2526 Mission
(415) 401-0810

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3464 19th St
(415) 863-2052
MADRONE ART
BAR
500 Divisadero
(415) 241-0202

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3225 22nd St
(415) 647-2888
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444 Jessie
(415) 625-8880
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119 Utah
(415) 626-7001

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1840 Haight
(415) 387-6455
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CAFE
817 Terry Francois
(415) 626-5355
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1337 Grant
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466 Haight
(415) 255-0300
111 MINNA
GALLERY
111 Minna
(415) 974-1719
PARADISE
LOUNGE
1501 Folsom
(415) 252-5018
PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125
PLOUGH AND
STARS
116 Clement
(415) 751-1122
POLENG LOUNGE
1751 Fulton
(415) 441-1710
PURPLE ONION
140 Columbus
(415) 217-8400

RASSELAS JAZZ
1534 Fillmore
(415) 346-8696
RED DEVIL
LOUNGE
1695 Polk
(415) 921-1695
RED POPPY ART
HOUSE
2638 Folsom
(415) 826-2402
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BALLROOM
1300 Van Ness
(415) 673-5716

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628 20th St
(415) 626-7386
RICKSHAW STOP
155 Fell
(415) 861-2011
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2700 16th St
(415) 437-9240
EL RIO
3158 Mission
(415) 282-3325
RIPIDE BAR
3639 Taraval
(415) 240-8360

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406 Clement
(415) 387-6343
RRAZZ ROOM
222 Mason
(415) 394-1189
RUBY SKYE
420 Mason
(415) 693-0777
SAVANNA JAZZ
2937 Mission
(415) 285-3369
SHANGHAI 1930
133 Stuart
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LOUNGE
1337 Mission
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SKYLARK
3089 16th St
(415) 621-9294
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430 Mason
(415) 421-1916
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333 11th St
(415) 255-0333
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WARFIELD
982 Market
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FRANCISCO
1330 Fillmore
(415) 655-5600

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Berk
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ASHKENAZ
1317 San Pablo,
Berk
(510) 525-5054
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2271 Shattuck, Berk
(510) 647-1790
BLAKES
2367 Telegraph,
Berk
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FOX THEATER
1807 Telegraph,
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SALVAGE COFFEE
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1111 Addison, Berk
(510) 548-1761
JUPITER
2181 Shattuck,
Berk
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924 GILMAN
STREET PROJECT
924 Gilman, Berk
(510) 525-9926
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CULTURAL
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3104 Shattuck,
Berk
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SHATTUCK DOWN
LOW
2284 Shattuck,
Berk
(510) 548-1159
STARRY PLOUGH
3101 Shattuck, Berk
(510) 841-2082
STORK CLUB
2330 Telegraph,
Oakl
(510) 444-6174
21 GRAND
416 25th St, Oakl
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SFBG



Radio, radio: Joel Israel stars in Brava's impressive *Reluctant*.

PHOTO BY PETER VASAY

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Equus Boxcar Theatre Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$10-25. Wed-Sat, 8pm. Through Nov 20. Boxcar Theatre kicks off its fifth season with Peter Shaffer's drama, directed by Erin Gilley.

Failure to Communicate The Garage, 975 Howard; (800) 838-3006, www.brownpapertickets.com. Call for prices. Fri-Sat 8pm; Sun, 2pm. Through Nov 14. One part Torey Hayden, and one part Dr. Pangloss, Veronica Gray (Jaimiele Roberts) is an artist in need of a job, and so takes the position of teaching assistant in a classroom for severely troubled children. At first it seems like a good fit for her — she's unfazed by the student's scare tactics and drawn to their talents, in particular the artistic streak displayed by the autistic Loomis (Geoff Bangs). But eventually the extreme stress of her responsibilities starts to effect her equilibrium, and the rest of the play becomes a sort of elegiac apology for her eventual request to be transferred, and the havoc it plays on the emotions of her students. A first foray into playwrighting for Performers Under Stress company member Valerie Fachman, *Failure to Communicate* feels very much like a work in progress. Its strengths — compelling material, quirky characters, and an insider's perspective on an overloaded educational system — are soon overwhelmed by its weak points: too many veiled references to various abuses without follow-up, too much random violence without consequences, too many lengthy transitions and choppy scenes which neither drive the skeletal plot nor flesh out the occasionally hilarious yet often frustratingly two-dimensional characters. As a concept, *Failure* is intriguing but I'm hoping there will be a version 2.0 in the future, with a tighter focus and more comprehensive character development. (Gluckstern)

Glory Days Boxcar Studios, 125 Hyde; www.jericaproductions.com. \$30. Fri-Sat, 8pm; Sun, 2pm. Through Nov 7. Jerica Productions and the Royal Underground Theatre company present Nick Blaemire's and James Gardiner's one-act musical *Habibi* Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. \$15-25. Thurs-Sun, 8pm. Through Sun/7. Intersection for the Arts and Campo Santo present the world premiere of a play by Sharif Abu-Hamdeh.

Hamlet Alcatraz Island; 547-0189, www.weplayers.org. By donation. Sat-Sun, times vary. Through Nov 21. Outside of an actual castle, it would hard to say what could serve as a more appropriate stand-in for Kronborg castle of Helsingør—also known as Elsinore—than the isolated fortress of Alcatraz Island, where WE

Players are presenting *Hamlet* in all its tragic majesty. (Gluckstern)

Hedda Gabler Phoenix Theatre, suite 601, 414 Mason; (800) 838-3006, www.offbroadwaywest.org. \$35. Thurs-Sat, 8pm. Through Nov 13. Off Broadway West's straight-ahead production of the late-19th-century drama, helmed by artistic director Richard Harder, remains faithful to the period setting. (Avila)

Law and Order: San Francisco Unit: The Musical! EXIT Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$10. Mon, 8pm. Through Nov 15. Funny But Mean comedy troupe extends its newest show at a new venue.

Mary Stuart The Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. (also Wed/3:7pm). Through Sun/7. Shotgun Players presents Friedrich Schiller's historical drama, directed by Mark Jackson.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 10th St.; (800) 838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through Dec 19. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

The Real Americans The Marsh MainStage, 1062 Valencia; (800) 838-3006; www.themarsh.org. \$20-50. Wed-Fri, 8pm; Sun, 5pm. Through Nov 6. The fifth extension of Dan Hoyle's acclaimed show, directed by Charlie Varon.

Reluctant Brava Theater Center, 2781 24th St.; 641-7657, www.brava.org. \$10-25. Thurs, 8pm; Fri-Sat, 10pm. Through Nov 13. Joel Israel joins the likes of Eric Bogosian, Joe Frank, and Jack Nicholson (in *The King of Marvin Gardens*) in making the radio booth one of the more intimate yet far-reaching of metaphors—a hermetic recess of lonely, fervid minds that ranges over the collective unconscious by air, with the power to infiltrate the most vulnerable, unguarded corners of an unsuspecting populace. Shrewdly directed by Meiyn Wang, the New York playwright-performer's cool, slyly seductive piece of theatrical psychopathology, *Reluctant*, makes an impressive West Coast debut in Brava's appropriately intimate upstairs studio. There, on Sophia Alberts-Willis's choice radio-studio set, and under Simone Hamilton's moody lighting, the audience slips effortlessly into the hushed, anxious trance of Israel's intoxicating noir storyteller. Nattily dressed in jacket and tie, and cooing deftly crafted prose over eerie nocturnal underscoring by sound designer Mark Valadez, the storyteller unfurls a performative "audio" spectacle at the borderline between imagination and deed—and maybe personality too. This guy is not to be trusted, especially opposite the woman he interviews (Brava's artistic director Raelle Myrick-Hodges on opening night but played, in serial fashion, by a different actress each time). No, like any devil in your ear, you don't want to trust him, but you don't want to tune him out either. (Avila)

Shocktoberfest! 2010: Kiss of Blood Hypnodrome Theatre, 575 10th; (800) 838-3006, www.brownpapertickets.com. \$25-35. Thurs-Fri, 8pm. Through Nov 19. Thrillpeddlers' seasonal slice of eyeball is comprised of three playlets variously splattered with platelets, all directed by Russell Blackwood and bridged by a rousing burst

of bawdy song from the full cast. (Avila)
Sunset Limited SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$40-50. Tues-Wed, 7pm; Thurs-Fri, 8pm; Sat, 3 and 8pm. Through Nov 6. This 2006 play by Cormac McCarthy exhibits some of the best and worst of the celebrated author, but significantly more of the latter. (Avila)
Susie Butler Sings the Sarah Vaughan Songbook Exit Theater Cafe, 156 Eddy; (510) 860-0997, www.brownpapertickets.com. \$15-20. Sat, 8:30pm. Through Nov 20. Local actress and singer Susie Butler takes on the Sassy songbook.

The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$18-25. Fri-Sat, 8pm; Sun, 3pm. Through Nov 14. Spare Stage revives Yasmina Reza's ironic comedy, starring Ken Ruta.

West Side Story Orpheum Theatre, 1192 Market; www.orpheum-theater.com. \$88-378. Check for dates and times. Through Nov 28. Opening night of the touring Broadway revival coincided with game two of the World Series, and giddy Giants fans were loath to put away their smart phones until the final plea from the house managers. But then the curtain rose on perhaps the finest and most moving display of athleticism, professionalism, and grace to be found outside of AT&T Park. The 1957 musical, which updated *Romeo and Juliet* with a cross-cultural romance between Tony (Kyle Harris) and Maria (Ali Ewoldt) amid immigrant gangland New York, came instantly alive with all its storied potency—revved up for new millennium audiences with less reserved violence and the addition of a smattering of real Spanish throughout. David Saint's excellent cast—including standout Michelle Aravena as Anita—and a nicely dynamic orchestra under conductor John O'Neill do satisfying justice to the jagged, jazzy modernism of Leonard Bernstein's score, Stephen Sondheim's soaring lyrics, Arthur Laurents' smart book, and Jerome Robbins' mesmerizing choreography (here recreated by Joey McNeely). At intermission, the house manager graciously announced the final winning score from the ballpark, and everyone cheered. It was a win-win situation. (Avila) **SFBG**



Theatre Flamenco of San Francisco

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Homecoming Season

Artistic Director Carola Zertuche

Una Nota Flamenca



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Theatre Flamenco's "Una Nota Flamenca" is part of the Performance Series at the Fort Mason Center, which is supported by Grants for the Arts/San Francisco Hotel Tax Fund, and the William & Flora Hewlett Foundation as well as additional support from the Consulado de España in San Francisco & Lonely Planet.

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ON THE CHEAP LISTINGS



"Spray Genie" by Michael Roman, a featured artist at the Fri/5 grand finale of the de Young Museum's Mission Muralismo street art celebration series.

Events listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

thealamedaartworks.com. 11am-5pm, free. Check out the studios and work of the nearly 40 artists who do their thing in this roller-rink cum creative space.

WEDNESDAY 3

Japanese Screens Fromm Hall, University of San Francisco, 330 Parker, SF; (415) 422-6828, www.pacificrim.usfca.edu. 5:45pm, free. Melissa Rinne of the Asian Art Museum dishes on the folding screen's artistic import through 12 centuries of Japanese paintings in this visual presentation.

Quiet Lightning The Booksmith, 1644 Haight, SF; (415) 863-8688, www.booksmith.com. 7pm, \$3. Submissions to this reading series are woven into a live performance that turns them into an eclectic literary mix tape from academic fiction to spoken word dream rants -- then turns them into a monthly book, SPARKLE & BLINK.

THURSDAY 4

"Ciudad Juarez: The definitive neo-liberal city" California Institute of Integral Studies, 1453 Mission, SF; (415) 686-5612, www.ciis.edu. Verónica Leyva draws on her 10 years as a sweatshop worker and 15 years as a community organizer to tell about grassroots organizing on the Mexican border town.

Tree Talk Flora Grubb Gardens, 1634 Jerrold, SF; www.fuf.net. 5:30pm, free. RSVP recommended. Horticulturalist and palm expert Jason Dewees sets the story straight about SF's unusual tall leafy ones around us.

FRIDAY 5

Art & Revolution: Mission Style de Young Museum, 50 Hagiwara Tea Garden, SF; (415) 750-3600, www.deyoungmuseum.org. 6-8:45pm, free. Films, artist presentations, and live salsa-reggae by Bay favorites Manicato at the finale for the year-long Mission Muralismo street art celebration at the de Young.

"I Live Here SF" SOMArts Cultural Center, 934 Brannan, SF; (415) 552-1770, www.somarts.org. 6-9pm opening reception, free. Photo blogger Julie Michele captures the residents of our fair burg in vivid color, accompanied by transcriptions of oral history told by the subjects themselves. Check out the project in its first gallery showing.

BAY AREA

"Dark Resort: A nocturnal survey of Lake Berryessa in transition" Pacific Pinball Museum, 1510 Webster, Alameda; (510) 769-1349. 7-10pm, free. Photographer Joe Reifer captures the still that's overtaken the abandoned trailer parks and resorts on the reclaimed government land around this Napa County lake.

Alameda Art Works Open Studios Alameda Art Works, 1068 The Alameda, San Jose; www.

SATURDAY 6

BookFest Jewish Community Center, 3200 California, SF; (415) 292-1233, www.jccsf.org. 12:30-6pm, \$5-\$7. Mingle with your favorite authors at the intimate lectures, conversations, and panel discussions at this event. Yann Martel, Barney Frank, and Joyce Maynard, oh my!

Green Festival Concourse Exhibition Center, 635 Eighth St., SF; www.greenfestivals.org. 10am-7pm (also Sun/7 11am-6pm), \$15. Sustainability ventures -- clothing companies, vegan treats, water filtration systems, and so much more -- assemble at this expo of the with-it to the wacky. Price of admission includes \$10 worth of credits towards purchases from the event's vendors.

BAY AREA

k11 November Craft Sale 3360 Adeline, Berk.; knitoneone.blogspot.com. 10am-4pm, free. Sorry to say, it's time to start thinking holiday gifts. Enjoy the process at this gathering of local crafty-types, featuring handbags, jewelry, hats, and more.

SEEN Festival People's Park, Berk.; (510) 830-6356. noon-5pm, \$5 donation suggested. Year 15 of this reggae-world-soul fest drops this weekend with all proceeds going to a battered women and families shelter.

SUNDAY 7

United By Blue Ocean Beach cleanup 2800 Great Highway, SF; www.unitedbyblue.org. 10am-noon, free. Join Stanford University student groups and this sustainability-minded beach clothing company to get the gleam back into those dunes.

Day in the Dogpatch craft fair Acupuncture Kitchen, 2399 Third St. #4R, SF; (415) 553-5999, www.acupuncturekitchen.com. 11am-4pm, free. Neighborhood artists show their work and the community is invited to bring their best baked goods: competitions for best meat pie, classic Americana, most unexpected ingredient, and more mean glory for the winners and samples for the bystanders!

TUESDAY 9

Twinkle Chan The Booksmith, 1644 Haight, SF; (415) 863-8688, www.booksmith.com. 7:30pm, free. Member last Friday when all your outfit needed to get fly was a chocolate cupcake hat? Let Twinkle take you through the sewn culinary creations included in her pattern book *Crochet Goodies for Fashion Foodies*. **SFBG**



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Documentary **Tibet in Song** opens Fri/5.

PHOTO BY DAVID HUANG

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Blue Tower Smita Bhide's debut film, *The Blue Tower*, part of the 3rd I South Asian International Film Fest, begins with Mohan (Abhin Galeya) in the sort of loveless marriage that has become a standard cliché. It's unnecessary to give any reason why the relationship is failing; as a viewer I accept it just as easily as I realize that with the introduction of Judy (Alice O'Connell), a young white nurse working for Mohan's overbearing Auntie, Mohan will have an affair. However, this predictable fare, like a straight version of *My Beautiful Laundrette* (1985), takes a dark turn about halfway through, as every character and plot point emerges as more nefarious and twisted than originally imagined, and Mohan finds himself in a situation full of Lynchian perversion and Kafkaesque disorientation. The boldness and speed at which developments occur shifts the deadpan, suburban drama into a black-humored, grotesque ride — the sort you half want to stop, and you half want to see where it's going. (1:25) *Castro*. (Prendiville)

Brutal Beauty: Tales of the Rose City Rollers Focusing on Portland-based league Rose City Rollers, Chip Mabry's *Brutal Beauty* offers some insights into the recent roller derby revival. The documentary follows the league travel team's attempt to make it to Nationals over the course of the 2009 season. Ultimately though, the narrative really isn't all that exciting (spoiler alert: they don't make it very far). The real heart of the movie lies in the backgrounds and interviews of the tattooed, foul-mouthed, dyed-haired derby girls from teams like the Break Neck Betties and Guns 'N' Rollers. Their personalities and stories of how derby helped shatter their ideas of self-expression and traditional gender norms help keep the majority of the film's 80-minute running time interesting, even when the action is not. (1:20) *Red Vic*. (Landon Mobley)

Butte, America: The Saga of a Hard Rock Mining Town This documentary follows the life and death of a great American mining town, following Butte, Montana's rise as a mining town through to its inevitable environmental collapse. Once home to one of the world's largest (and most dangerous) copper mines, Butte saw an influx of immigrants drawn to "the richest hill on earth." Its story is definitely rich in terms of subject matter, particularly with the town's role in the labor struggle; it could easily be the background for great early 20th century stories (as is the case with Atlantic City in HBO's current *Boardwalk Empire*). But *Butte, America* is decidedly not cinematic, despite the voice-over narration by Gabriel Byrne, and is better suited to PBS than

the big screen. (1:06) *Victoria*. (Prendiville)

Carlos Carlos Olivier Assayas's biopic of Ilch Ramírez Sánchez, a.k.a. Carlos the Jackal, begins with a warning, that while the film is the subject of historical and journalistic research, "relations with other characters have been fictionalized." In other words: there be contradictions ahead. But I suppose that's the least you can expect when you're watching a 330 minute theatrical miniseries that gives the rock 'n' roll biopic treatment to a terrorist who, under an alias, professes "the pleasure of doing one's duty in silence." Much of this is intentional, questioning the convictions of extremists. One particularly well-shot scene involves Carlos (Edgar Ramírez) sexually dominating a cell member, only moments after she admits to being a German feminist. After about four hours, though, the intellectual irony begins to feel more like a filmmaker attempting to cover his bases. Carlos is an idealist, but also a sellout. An egalitarian revolutionary, but also a sexist bigot. (And so vain.) Still, the film, full of actors speaking a bevy of languages and propelled by an international punk rock soundtrack, manages to be engaging. Keep in mind, though, that the miniseries was originally aired in three parts, and viewing Carlos in one sitting should be left to the cinemasochists. (5:30) *Sundance Kabuki*. (Prendiville)

Due Date Robert Downey Jr. and Zach Galifianakis star in this Todd Phillips-directed road trip movie. (1:35) *Four Star, Presidio, Shattuck*. *Sundance Kabuki*.

CONTINUES ON PAGE 43 »

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Fair Game Doug Liman's film effectively dramatizes yet another disgraceful chapter from the last Presidential administration: how CIA agent Valerie Plame (Naomi Watts), who'd headed the Joint Task Force on Iraq investigating whether Saddam Hussein had WMDs, was identified by name in the Washington Post as a covert agent — thus ending her intelligence career and placing many of her subordinates and sources around the world in danger. This info was leaked to the press, it turned out, by highest-level White House officials as "punishment" for the New York Times editorial former ambassador Joe Wilson (Sean Penn) — Plame's husband — wrote condemning their insistence on those WMDs to justify the Iraq invasion by then already well in progress. (The CIA task force had also found zero evidence of mass-destruction weapons, but Bush and co. chose to come up with their own bogus "facts" to sway US public opinion.) Purportedly, Karl Rove clucked to CNN's Chris Matthews that Wilson's awkwardly-timed dose of sobering truth rendered his spouse "fair game" for exposure. Unfortunately opening here several days after it might theoretically have done some election-day good — not that many Republican voters would likely be queuing up — *Fair Game* may be a familiar story to many. But its gist and details remain quite enough to make the blood boil. While the political aspects are expertly handled in thriller terms, the personal ones are a tad less successful. That's partly because we never quite glimpse what brought these two very busy, business-first people together; but largely, alas, because so many of Wilson's diatribes come off all too much as things that might be said by Sean Penn, Rabble-Rouser and Humanitarian. This is perhaps a case of casting so perfect it becomes a distracting fault. (1.46) *Embarcadero, Sundance Kabuki*. (Harvey)

For Colored Girls Sprinkling many tears and Janet Jackson's blue steel throughout his high-camp, *my* melodramatic adaptation of Ntzoze Shange's *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, Tyler Perry deserves at least an E for effort in attempting to bring Shange's choreopoem masterpiece to the screen. The result is a free-floating, somewhat tortured contemporary collection of vignettes centered on a clutch of African American women residing in an Harlem apartment building — a structure that remotely evokes an early Wong Kar-Wai omnibus like *Days of Being Wild* (1991), sans the narrative ambiguity and sublime cinematography — with its "colored girls," each representing a hue in Shange's rainbow, occasionally pouring out the poet's original verse. Crystal (Kimberly Elise) appears to have it the hardest, burdened with an abusive baby daddy (Michael Ealy), a veteran dealing with Post Traumatic Stress Disorder. Dance teacher Yasmine (Anika Noni Rose) is the beacon of positivity who finds her trust horribly betrayed. Tangle (Thandie Newton) is the saucy slut, baby sister Mya (Tessa Thompson) is the good girl with a secret, and their mother Alice (Whoopi Goldberg) is the building's extremely annoying holy roller. Overseeing all is the apartments' de facto matriarch Gilda (Phylicia Rashad), safe sex activist Juanita (Loretta Devine), and social worker Kelly (Kerry Washington). Oh, yes, and there's Miss Jackson, who plays the leather-tough, magazine-editing devil wearing Prada, and spends most of her time looking wrecked about possibly ruining her makeup with an actual facial expression. Yes, they will survive, hey, hey, and though Perry may not have been the best moviemaker to adapt Shange's groundbreaking work, a few of his players, particularly Newton and Elise, rise above the rainbow with wrenching, scene-stealing performances. (2:00) (Chun)

Honest Man: The Life of R. Budd Dwyer Everyone of a certain age or with morbid curiosities has heard of R. Budd Dwyer, thanks to the very public way he died — by committing suicide at a televised-live press conference. The 1987 footage, of a portly middle-aged man with anguish in his eyes and a finger on the trigger, has been recycled in a number of contexts; thanks to the Internet, it's now freely viewable for shock value more than anything else (the incident created a controversy as to how much should be shown during news replays — when Dwyer takes out the gun? When he sticks it in his mouth?) Along the way, who Dwyer was, and why he shot himself, have kind of been lost by the general public. However, as director James Dirschberger discovers, the Pennsylvania

politician's widow, children, colleagues, and even the man whose testimony lead to a conviction in Dwyer's corruption trial have never forgotten him. *Honest Man* suggests that Dwyer was actually innocent, but decided in despair to end his life before he'd been removed from office, thus allowing his family to collect full benefits. The full story will probably never be known, but *Honest Man*'s attempts to show the man behind the gruesome film clip are sincere, if couched in the understanding that he'll always be first associated with his infamous, well-documented death. (1:16) *Red Vic*. (Eddy)

Megamind Be careful what you wish for, especially if you're a blue meanie with a Conehead noggin and a knack for mispronunciation and mayhem. Holding up hilariously against such animated efforts as *The Incredibles* (2004) and *Monsters, Inc.* (2001), *Megamind* uses that nugget of wisdom as its narrative springboard and takes off where most superhero-vs.-super-

CONTINUES ON PAGE 44 >

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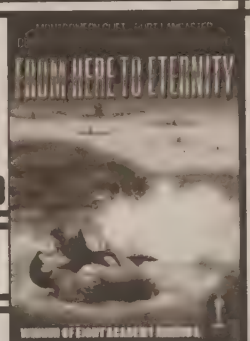
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villain yarns end: the feud between baddie Megamind (voiced by Will Farrell) and goody-two-shoes Metro Man (Brad Pitt) goes waaay back, to the ankle-biter years. They've battled so often over intrepid girl reporter Roxanne Ritchi (Tina Fey) that she's beyond bored by every nefarious torture device and disco crocodile the Blue Man throws at her. When Mega finally, unexpectedly vanquishes his foe, he finds himself with a bad case of the blues. With the help of his loyal minion (David Cross), he decides to change the game and create his own worthy opponent, who just happens to be Roxanne's schlubby cameraman (Jonah Hill). Chortles ensue, thanks to the sarcastic sass emanating from the Will and Tina show, although the 3-D effects seem beside the point. The resemblance to this year's *Despicable Me* is more than a little passing, from the bad guy on the moral turnaround to the adorable underlings, but *Megamind*'s smart satire of comic

hero conventions, its voice actor's right-on riffs, and the rock and pop nicks on the soundtrack make it the nice and nasty winner. (1:36) *Presidio*, Sundance Kabuki. (Chun)

D *Monsters* After a NASA space pod bearing samples of extraterrestrial life crashes in northern Mexico, a large swath of the now massively walled-off U.S. border area becomes an "infected Zone," with frequent unpleasant contact between humans and giant octopus-like creatures. Photographer Andrew (Scott McNairy) is reluctantly charged with delivering his publisher's daughter Sam (Whitney Able) to safety. Unfortunately, things do not go as planned. The duo find themselves making a dangerous journey northward straight through the Zone, right at the start of an annual "migration season" that always makes the critters especially ornery. Just as 2009's *District 9* commented obliquely on Apartheid, Gareth Edwards' feature similarly riffs on our own illegal-alien debate. But there's no need to look for deep meanings here. Taken as a slow build (sometimes a little too slow) toward the inevitable perils, *Monsters* is a successfully

low-key, lower-budget spin on aspects of *The War of the Worlds*, *Cloverfield* (2008), *The Mist* (2007), etc. Those looking for lots of graphic horror-fantasy content may be frustrated, but on its own terms the film is creepy and credible enough. (1:33) *California*, Lumiere. (Harvey)

D *36 Qual des Orfèvres* It's taken six years for this major French policier to get a proper U.S. release, which is a little strange considering its genre appeal and lack of conflict with an English-language remake (Martin Campbell, director of 2006's *Casino Royal*, might make one within the next couple years). Leaving for another post, Paris' Chief of Police (Andre Dussollier) wants to wrap things up tidily before he goes, and that means nailing the violent gang that's been robbing armored trucks and killing their guards. Though he'd prefer his post be inherited by the honorable Leo Vrinck (Daniel Auteuil) rather than the latter's ex-friend, shamelessly ambitious and underhanded Denis Klein (Gerard Depardieu), internal politics necessitate he give it to whichever-

er man and his team end this crime spree. When a con (Roschdy Zem) gives Vrinck a tip — albeit under seriously compromising, blackmail-ready circumstances — it seems the murderous gang will be caught under his supervision. Drunk and raging with envy, Klein pulls a stunt that has catastrophic consequences. Yet a chance windfall allows him to turn things to his advantage, and greatly against Vrinck. To a point the story is very loosely inspired by events that actually occurred in the mid-1980s, when director-writer Olivier Marchal was a Parisian cop. His script (penned in collaboration with three others) is intricate and dramatic, with some startling twists of fate; the casting, which includes a number of other leading French actors, is impeccable. 36 has been called a *Gallie Heat* — though it lacks the visually and thematically epic, larger-than-life qualities Michael Mann provided that film. Which leaves it a very good story competently executed, but not the great movie it could have been. (1:51) *Roxie*. (Harvey)

Tibet in Song It's often a bad sign when directors are subjects in their own documentaries. With *Tibet in Song*, Ngawang Choephel has good cause to disprove this theory. In 1995, he returned to Tibet for the first time since fleeing with his mother as a child. An ethnomusicologist and Fulbright scholar, he wanted to record traditional Tibetan music. Instead he was arrested, lost half his footage, and charged with spying, eventually serving six years in jail. *Tibet in Song* is the completion of his original project, and although the director does give due attention to the circumstances of his own story, it's always within the larger context of the music, as a culture is being held captive by Chinese pop and propaganda. As Choephel argues, that the traditional Tibetan music has been manipulated to change the country's identity generation by generation, we don't just hear the music, but understand what it means. (1:26) *Lumiere*, Shattuck. (Prendiville)

ONGOING

Cairo Time (1:29) *Opera Plaza*.
Conviction (1:47) *Empire, Piedmont, SF Center*.
Easy A (1:30)

D *Shattuck*.

Enter the Void (2:17) *Lumiere*.

D *The Girl Who Kicked the Hornet's Nest* (2:28) *Bridge, Embarcadero, Piedmont, Shattuck, Smith Rafael*.

Hereafter (2:09) *Empire, Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*.

Inside Job (2:00) *Embarcadero, Shattuck, Sundance Kabuki*.

It's Kind of a Funny Story (1:51) *1000 Van Ness, Shattuck*.

D *Jackass 3D* (1:30)

1000 Van Ness.

D *The Kids Are All Right* (1:47)

Red Vic.

D *Leaving Few Beauties* — French, English,

French-English, or otherwise — have managed the transformation Kristin Scott Thomas has, in using her considerable beauty to convey unfathomable hunger. In this romantic thriller with a touch of *Madame Bovary* and more than a dab of noir, Scott Thomas is Suzanne, the efficient if somewhat taken-for-granted wife of a doctor (Yvan Attal, director of 2001's *My Wife Is an Actress* and Charlotte Gainsbourg's partner), whose marriage resembles a business arrangement more than a love match. The couple enlist Catalan ex-con Ivan (Sergi Lopez) to build an office for her budding physical therapy practice, and after a minor car accident, Ivan falls into Suzanne's care, and as she grows to care more deeply about him, an affair begins. Director Catherine Corsini's tough-eyed look at what follows — concerning the economics of marriage and the price of one woman's individualism and passionate choices — calls to mind women's melodramas of the '40s and '50s, though Corsini renders her oft-told tale of awakening with considerably less heavy-handedness and minimal condensation. That approach and Scott Thomas' performance — the movie almost turns on the motionless, slowly evolving look in Suzanne's eyes when she realizes what she must do — makes *Leaving a Departure* from your average coming-of-liberation romance. (1:30) *Albany, Clay*. (Chun)

Let Me In (1:55) *Four Star*.

Life as We Know It (1:52) *1000 Van Ness*.

D *Mademoiselle Chambon* (1:41)

Opera Plaza.

My Dog Tulip (1:22) *Smith Rafael*.

Never Let Me Go (1:43) *Four Star, Lumiere*.

D *Nowhere Boy* (1:37)

Opera Plaza, Shattuck.

Paranormal Activity 2 (1:45) *California, 1000 Van Ness*.

D *Red* (1:51) *1000 Van Ness, SF Center, Sundance Kabuki*.

Saw 3D (1:31) *1000 Van Ness*.

D *Secretariat* (1:56)

1000 Van Ness, SF Center.

D *The Social Network* (2:00) *Empire, Marina, 1000 Van Ness, Sundance Kabuki*.

Stone (1:45) *Opera Plaza*.

The Town (2:10) *1000 Van Ness, Presidio, SF Center, Shattuck*.

D *Waiting for "Superman"* (1:51) *Piedmont, SF Center, Shattuck*.

Wall Street: Money Never Sleeps (2:13) *Presidio*.

You Will Meet a Tall Dark Stranger (1:38) *Albany, Opera Plaza, Presidio, SFBG*

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DR. DOG <i>The Fillmore</i>	TWO DOWN CINEMA CLUB <i>Slim &</i>	BEAR IN HEAVEN LOWER DENS <i>SUN AIRWAY</i> <i>The Independent</i>	MASSIVE ATTACK <i>Greek Theater</i>
SHERYL LEE RALPH <i>Razz Room</i>	SENSES FAIL <i>Grand Ballroom</i>	LA PLEBE <i>Slim &</i>	FISHBONE PEPPER <i>Warfield Theatre</i>
CANDYE KANE <i>Biscuits & Blues</i>	AVI BUFFALO <i>Bottom of the Hill</i>	YOUNG THE RHYTHM <i>DECEMBER</i>	MAVIS STAPLES <i>BILLY BRAGG</i> <i>The Fillmore</i>
SEAN HAYES ARANN HARRIS & THE FARM BAND <i>The Independent</i>	QJAVAN <i>Warfield Theatre</i>	DA AARON AXELSON <i>Richshaw Shop</i>	JODY WATLEY <i>Yoshi's Jazz Club</i>
THE SMITHEREENS RED DEVIL LOUNGE	HENRY BUTLER <i>Yoshi's Jazz Club</i>	BIRDS & BATTERIES MAUS HAUS JAMES & EVANDER <i>Ukulele</i>	MEN MARTEN SOLACE AND FURY THE SHIP'S <i>111 Minna Gallery</i>
ELISIVORE <i>Elba Room</i>	CHILLS & FEVER <i>Mama-Qui Room</i>	HILLSTOMP <i>Thee Parkside</i>	LORIE MORVAN BAND <i>Biscuits & Blues</i>
MIKE OLMO <i>El Rio</i>	GOOD OLD WAR <i>The Fillmore</i>	THE ANGSTROMS <i>Make-Out Room</i>	
SUN 11/7	MON 11/8	TUE 11/9	WED 11/10
CIRCA SURVIVE <i>Regency Ball Room</i>	KY TUNSTALL <i>Warfield Theatre</i>	BLINK 102 ALL TIME LOW A ROCKY TO THE MOON <i>Bottom of the Hill</i>	STARS <i>The Fillmore</i>
MIKE GORDON <i>The Independent</i>	THE SUPERVILLAINS <i>Bottom of the Hill</i>	THE PAINS OF BEING PURE AT HEART <i>The Independent</i>	CHICAGO AFROBEAT PROJECT <i>Room Boom Room</i>
AZALIA SNAIL WEREWOLVES THE ART OF SHOOTING <i>Hemlock Tavern</i>	THE HEAVY <i>The Independent</i>	ZION I <i>Rasputin Music</i> <i>Berkely</i>	SPIRAL BOMBS WEAPONS OF THE FUTURE <i>Mina's</i>
MAGIC SYSTEM LES TWINS <i>Mixturing</i>	VATOS LOCUS <i>Elba Room</i>	DARREN HANLOW <i>café du Nord</i>	GRINN & BARRETT THE JUVENILES RED LIGHT CIRCUIT <i>El Rio</i>
NAUGHTY BY NATURE <i>Rockit Room</i>	DEANA MARTIN <i>Straz Room</i>	LOST ADDRESSHOTS <i>Great American Music Hall</i>	TERRY MALTS <i>Hemlock Tavern</i>
JOHNNY FLYNN <i>Richshaw Shop</i>	FRYBREAD ROCKY TREE <i>El Rio</i>	NECTARINE PIE <i>Hemlock Tavern</i>	GREG LASWELL THE RESCUES HARPER BLYNN <i>The Independent</i>

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GUARDIAN



Bollywood import *I Hate Luv Storys* plays the San Francisco International South Asian Film Festival Sat/6 at the Castro.

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Radical Light: Women of the West: '70s Bay Area Experimentalists," Wed, 7:30. "Free Form Film Festival: Praise the Tube," vintage and outsider religious programming, Fri, 8. "Another Science Fiction: Advertising the Space Race," slide show with author Megan Prelinger, Sat, 8:30.

BRVA THEATER 2781 24th St, SF; www.thirdi.org/festival. \$11. "San Francisco International South Asian Film Festival." "Rappers, Readers, and Robots: Local Shorts," Thurs, 7:20; *Love, Sex and Betrayal* (Banerjee, 2010), Thurs, 9:20; *Four Lions* (Morris, 2010), Fri, 7:20; *Slackistan* (Khan, 2009), Fri, 9:30; *Gandu (The Loser)* Fri, 11:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. • *Bonnie and Clyde* (Penn, 1967), Wed, 2:55, 7, and *Night Moves* (Penn, 1975), Wed, 5, 9:05. *Howl* (Epstein and Friedman, 2010), Thurs, 2:30, 4:45, 7, 9. *Warren Miller's Winterintervention* (2010), Fri, 8 (this event, \$20; more info at www.warrenmiller.com). "San Francisco International South Asian Film Festival." *Third Person Singular Number* (Farooki, 2009), Sat, noon; *At My Doorstep* (Jain, 2009), Sat, 2:40; *The Truth That Wasn't There* (Gunarate, Pachenko, and Lindvall, 2010), Sat, 4:20; *The Blue Tower* (Bhide, 2009), Sat, 7:1. *I Hate Luv Storys* (Malhotra, 2010), Sat, 9:30; *Madhumati* (Roy, 1958), Sun, noon; *The Well* (Kulharani, 2009), Sun, 3:40; *In Camera* (Palit, 2009), Sun, 5:30; *Road, Movie* (Benegal, 2010), Sun, 7:50. For tickets (\$11) and more information, visit www.thirdi.org/festival.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. *The Girl Who Kicked the Hornet's Nest* (Alfredson, 2009), call for dates and times. *Inside Job* (Ferguson, 2010), call for dates and times. *Leaving* (Corsini, 2009), call for dates and times.

COUNTERPULSE 1310 Mission, SF; www.freshmeatproductions.org. \$12-15. "Tranny Fest: San Francisco Transgender Film Festival," Thurs, 8 (live performances); Fri-Sat, 8 (films).

EMBARCADERO One Embarcadero Center, Promenade Level, SF; (415) 554-0525, www.aifsf.com. Free-\$15. "35th Annual American Indian Film Festival," over 90 features, shorts, music videos, documentaries, and more, Nov 5-10. Festival continues at the Palace of Fine Arts, 3301 Lyon, SF, Nov 11-13.

EXPLORATORIUM McBean Theatre, 3601 Lyon, SF; www.sfcinema.org. Free with museum admission (\$10-15). "After Dark: Fear," presented in collaboration with the Exploratorium's After Dark program, Thurs, 6.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. *Roger and Me* (Moore, 1989), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required). \$10. "CinemaLit: Lights! Camera! Action!": *The Stunt Man* (Rush, 1980), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions: 'Flaming Creatures' (Smith, 1963), Wed, 7:30. "Days of Glory: Revisiting Italian Neorealism" *Ossessione* (Visconti, 1943), Thurs, 7; *Without*

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IN SELECT BAY AREA THEATERS FRIDAY, NOVEMBER 19TH!

Pity (Lattuada, 1948), Sat, 6:30; *The Overcoat* (Lattuada, 1952), Thurs, 8:30. "Carl Theodor Dreyer: "Day of Wrath" (1943), Fri, 7; *Vivre sa vie* (Godard, 1962), Fri, 9; *The Parson's Widow* (1920), Sun, 2; *Love One Another* (1922), Sun, 4:15.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. *The Kids Are All Right* (Cholodenko, 2010), Wed, 2, 7:15, 9:30. *Brutal Beauty: Tales of the Rose City Rollers* (Mabry, 2010), Thurs, 7:15, 9:20. *I'm Still Here* (Affleck, 2010), Fri-Sat, 7:15, 9:35. *Honest Man: The Life of R. Budd Dwyer* (Dirschenberger, 2010), Sat, 2, 4. *Journey from Zanskar* (Marx, 2010), Sun-Mon, 7:15, 9:15 (Sun, 2, 4). *Dark Legacy* (Kangas), Tues, 7, 9.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. *Exit Through the Gift Shop* (Banksy, 2010), Wed-Thurs, 9. *Howl* (Epstein and Friedman, 2010), Wed-Thurs, 7. "San Francisco Film Society Presents: Hollywood 2.0: Master Class with Ed Burns," Thurs, 3-5. *Nice Guy Johnny* (Burns, 2010), with director Ed Burns

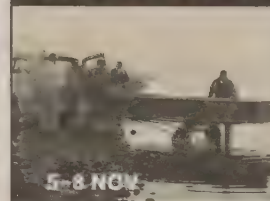
in person, Thurs, 7:30. For tickets (\$11-15) and additional information, visit www.sffs.org. **Taking Root**, Wed, 7. *Ticked Off Trannies With Knives*, Wed, 9. "San Francisco Film Society Presents: Cinema by the Bay," current cinema made in or about the Bay Area, Fri-Mon. For tickets (\$10-20) and additional information, visit www.sffs.org.

VICTORIA 2961 16th St, SF; www.butteamerica-film.org. \$10-15. *Butte, America: The Saga of a Hard Rock Mining Town* (Roberts, 2010), Sat, 8.

VIZ CINEMA 1746 Post, SF; www.thirdi.org/festival. \$11. "San Francisco International South Asian Film Festival." *Journey from Zanskar* (Marx, 2010) with "Kunjo" (Samundra, 2009), Wed, 7:20.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Remembering Kazuo Ohno: "Beauty and Strength, Thurs, 7:30; *A Portrait of Mr. O* (Nagano), Sat, 7:30; *Buton: Body on the Edge of Crisis* (Blackwood, 1990), Sun, 2. **afso**

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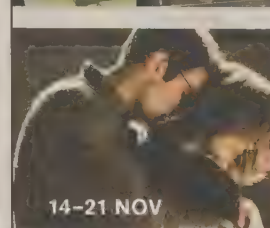
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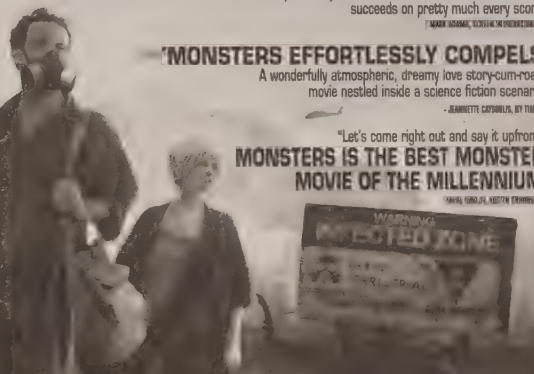
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Naomi Watts stars as CIA agent Valerie Plame in director Doug Liman's *Fair Game*, out Fri/5.
 PHOTO BY KEN REGAN

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metroon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kirtledge/Shattuck, Berk. (510) 464-5980

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6930 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487, sfbg

connections

> women seeking men

SEEKS SOUTHWEST ASIAN MALE
SWF, 62, 5'5", blonde/blue, NS, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigmas of life. Seeking southwest Asian man for friendship, maybe more. **✆343857**

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/M, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **✆851838**

SWEET AND CARING
Hispanic female, 64, nice-looking, petite, slender, retired, active, seeks Catholic man, 65+, who loves to travel! **✆861416**

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **✆809149**

EXOTIC, EROTIC LATINA
Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. **✆332632**

BF SEEKS EUROPEAN MAN
My personality: quitted witty, independent and creative. Looking for a man with an interest in travel, opera, symphony, ballet, museums, festivals and dancing. **✆334660**

CASUAL DATING
Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. **✆332201**

I'M WAITING FOR YOU!
SWF, 59, 5'7", 125lbs., NS, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good humor, financially solvent, good sense of humor, for friendship and possibly LTR. **✆335702**

SEEKS THE RIGHT ONE!
SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. **✆331622**

YOU WON'T BE SORRY!
SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. **✆331628**

READY TO TAKE A CHANCE!
Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! **✆331630**

TENNIS ANYONE?
Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who is interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. **✆331632**

ISO LOVING PERSON
Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker, a genuine person, with good heart, who is honest. **✆331680**

NATIVE AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. **✆331681**

GOOD TIMES TOGETHER
Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70s, for friendship and companionship. **✆332829**

LET'S LAUGH TOGETHER!
Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. **✆332833**

YOU FOUND ME!
SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiding. Seeking similar male, for dating and maybe more. **✆332834**

EUROPEAN WOMAN
SF, 50s, NS, bi-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. **✆332835**

LET'S MEET
SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dance, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. **✆332973**

THE ONE FOR ME?
SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. **✆332973**

LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60, I enjoy music, camping, shopping, dining out, walking, exercise and much more. **✆332975**

CARING & COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. **✆332978**

> men seeking women

VERY CLASSY GUY
Well-educated, educated, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-50, who has the same qualities, for lasting relationship. **✆331440**

LET'S MEET AND TALK
SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! **✆334467**

LIFE IS AN ADVENTURE
Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. **✆334401**

TIRED OF SOAP OPERAS?
Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. **✆334056**

LET'S GET TOGETHER
SHM, 28, NS, looking for a nice woman, 30-45, for friendship first, maybe more. **✆332726**

LET'S SEE WHERE IT GOES
SWM, 6', very muscular, outgoing, spontaneous, healthy, looking for a very outgoing woman, 35-40. **✆334017**

ONE NICE GENTLEMAN
Good man, 44, 5'10", looking for hot, sexy ladies to share special occasions with and exchange mutual satisfaction. **✆325542**

GOOD MAN WITH GOOD JOB
SWM, 32, interested in meeting a pretty lady, 27-55, for occasional companionship, maybe more. **✆325754**

BUSTY/CURVY WANTED
Attractive WM, 38, fit, clean, discreet, seeks busty, curvy BF for fun and intimate times. **✆326276**

LET'S MEET
77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. **✆326839**

A GREAT GUY
Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. **✆329843**

CASUAL RELATIONSHIP
SBM, 34, NS, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. **✆329799**

YOU FOUND ME!
Caring SWM, 40s, 5'8", 140lbs, NS, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. **✆331626**

VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyes, similar to those from the late 60s-early 70s, or spectacles. **✆333345**

A GENTLE STYLE...
Because I love SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. **✆319190**

LET'S MEET SOON!
Tall, mature WM to share companionship with slender, 5'8" + fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. **✆334346**

TAKE A CHANCE
Inhibited, insecure, optimistic, 45, tall, vegetarian, great body, blondish, blue, bright, smokes, seeks partner, truthful, hot, trustworthy, vegetarian, bright, loving, kind, complete communicatrix, available, monogamous, Gemini? ...coffee? **✆324858**

LET'S HAVE SOME FUN!
SM, 25 just moved to the Bay Area from Redondo Beach, CA. Looking for some fun, exciting, and interesting people to hang around with. I'm an Engineering student that works really hard and on my time off I like to play really hard! Come join me for some fun. **✆326859**

AMBITIOUS MAN
SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching TV. Seeking SF, late 30s-early 40s, who enjoys the same, for LTR. **✆332899**

LET'S HAVE FUN TODAY!
Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. **✆331623**

SEEKING POSSIBLE LTR
SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. **✆331624**

SEARCH NO FURTHER!
Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, together beaches, for friendship maybe more. **✆331627**

BOYISHLY CHARMING
Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. **✆331629**

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LET'S GO OUT AND HAVE FUN!
Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. **✆332828**

CIRCLE THIS AD
SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. **✆332851**

SANTA ROSA AREA
SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. **✆332974**

> men seeking men

BI MALE SEEKS SAME
BI married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. **✆332889**

GREAT SERVICE FOR MARRIED...
bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place, I have porn if you like. No drugs or long hair please. **✆305335**

> women seeking women

FIRST TIME
Married WF, 32, looking for WF, 25-40, to shower me with gifts and make me her sex slave. **✆324221**

>three's company

LOAN ME YOUR WIFE
Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and BI. I also like dominant women. **✆332423**

> tv/ts

ISO TV FOR INTIMATE ENCOUNTERS
Black/Italian male, 25, tall, sexual, outgoing, dominant, looking for intimate encounters with TVs. Call, let's talk! **✆326434**

> kinksters

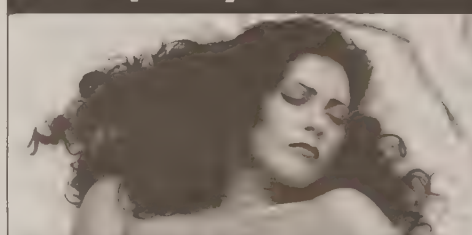
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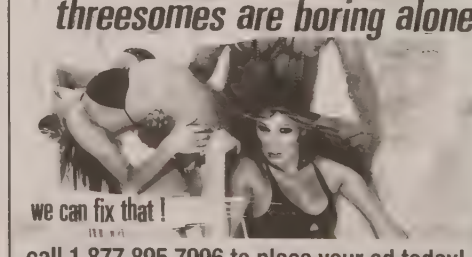
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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0331067-00 The following person is doing business as **Eleven's Pizzeria Blatz**, 3839 Mission St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 4/10/08. Signed Magdalena Perez. This statement was filed by Susanna Chin on October 27, 2010. **#133222, November 3, 10, 17 and 24, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0331165-00 The following person is doing business as **Alman Grossman Flat/Bent Glass Sales**, 1401 Mendell St San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alan J. Garmon. This statement was filed by Alan Wong on November 1, 2010. **#133227, November 3, 10, 17 and 24, 2010**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **March 29, 2010**. To Whom It May Concern: The name of the applicant is: **Abusairgh Shaker Mahmoud**. The applicant listed above is applying for The Department of Alcoholic Beverage Control to sell alcoholic beverages at 1414 Polk St, San Francisco, CA 94109-5541. Type of License Applied for: **42 - ON-SALE BEER AND WINE - PUBLIC PREMISES**. Publication dates: **November 3, 2010 L#133220**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **October 18, 2010**. To Whom It May Concern: The name of the applicant is: **Isabonne Sushi**. The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1737 Post St Ste 355, San Francisco, CA 94115. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **November 3, 2010 L#133221**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **October 20, 2010**. To Whom It May Concern: The name of the applicant is: **Isabonne Sushi**. The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1737 Post St Ste 380, San Francisco, CA 94115. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **November 3, 2010 L#133224**

ACTION TO QUIET TITLE Alameda County

Superior Court, Unlimited Jurisdiction. No. H-10510985 **Mary Anne Kluth vs. Plaintiff, Estate of Albert F. Leonard, Dees 1-10**, Defendants. Plaintiff declares for cause of the action as follows: 1. Plaintiff is an individual residing in Alameda County and this action concerns title to real property located within Alameda County. 2. Albert F. Leonard is owner of record of the real property herein at issue. He is deceased, and is expected to hereinafter be "deceased". 3. The true names and capacities of those defendants sued herein as dees 1-10 are unknown to plaintiff, and plaintiff will seek leave to amend this complaint when these become known. 4. On or about November 1996, plaintiff contracted with defendant for lease, with option to purchase, real property known as 2392 Belvedere Avenue in San Leandro, Alameda County, hereinafter "premises". A copy of that contract is affixed hereto. 5. The lease was for a term of seven years, with a term of six months in the year. Defendant further provided for a down payment on the option in the amount of \$10,000, with subsequent payments, during the seven year term totaling an additional \$7400, payable in monthly installments of \$271.20. 6. As a prerequisite for exercising his option to purchase the premises, plaintiff was also obligated to make payments on the mortgage. 7. At all times during the seven year term of the contract, plaintiff, either personally through his agent Gail Arroyo, paid the \$10,000 down payment, paid the monthly option payment, paid the monthly rent, paid the monthly payments on the premises' mortgage, and also paid the taxes on the premises. Even after the expiration of the contract, plaintiff continued to pay these monies. 8. The contract provided that if the plaintiff performed all of these things, that title would pass to him at the expiration of the contract period. 9. In 2003, the estate of Albert F. Leonard, hereinafter "Estate of Leonard", by its attorney, plaintiff conveyed his intention to exercise the option to purchase, by contacting decedent at his address, by contacting decedent's son, and by contacting decedent's attorney. 10. Despite all of the above, decedent failed to convey title to plaintiff as obligated under the contract. Decedent dies in the latter part of 2007, with plaintiff as the owner of the premises, and still paying the mortgage. 11. Plaintiff is entitled to the specific performance of the contract, and to an order quieting title to the premises. 12. Plaintiff seeks all adverse claims. Wherefore, plaintiff prays for specific performance of the contract, to an order quieting and conveying title to him in the instant premises, for all of the fees and costs as provided by law, and for such further relief as may be just. Dated 4/19/2010, signed Dave Linn, Attorney for Plaintiff. Verification I am the plaintiff herein, and I verify under penalty of perjury that the facts stated in the foregoing complaint are true to the best of my knowledge and information. Executed at Berkeley California signed Mike Noughfar. Endorsed filed Alameda County on 4/22/2010. Clerk of the Superior Court by Alicia Espinoza, Deputy. **#133209, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **A J Limco Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jody Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#133208, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330822-00 The following person is doing business as **Solher Iron Inc**, 1555 Gavetz Ave Ste 400 San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/13/10. Signed Martin Solozzano. This statement was filed by Alan Wong on October 14, 2010. **#133211, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330388-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Harry Shulman on October 14, 2010. **#133215, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330338-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Harry Shulman on October 14, 2010. **#133215, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330338-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Harry Shulman on October 14, 2010. **#133215, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **A J Limco Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jody Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#133208, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **CARBE Trading**, 3998 Mission St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Carlos J Tamariz. This statement was filed by Jennifer Wong on October 8, 2010. **#133206, October 13, 20, 27 and November 3, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330819-00 The following person is doing business as **JT Limco Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jody Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#133208, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330822-00 The following person is doing business as **Solher Iron Inc**, 1555 Gavetz Ave Ste 400 San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/13/10. Signed Martin Solozzano. This statement was filed by Alan Wong on October 14, 2010. **#133211, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330388-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Harry Shulman on October 14, 2010. **#133215, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330933-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/6/2000. Signed Mazen Hamdi Janyah. This statement was filed by Alan Wong on October 19, 2010. **#133216, October 27, November 3, 10 and 17, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330324-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandan MacDonnall. This statement was filed by Alan Wong on October 25, 2010. **#133221, October 27, November 3, 10 and 17, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330333-00 The following person is doing business as **David A Barber Design**, 144 Buikley Ave Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed David Barber. This statement was filed by Magdalena Zevallos on October 25, 2010. **#133219, October 27, November 3, 10 and 17, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330345-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/26/10. Signed Elizabeth Lowell. This statement was filed by Marydelyne I. Argente on October 25, 2010. **#133225, November 3, 10, 17 and 24, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330365-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/26/10. Signed Charlene Cohen. This statement was filed by Magdalena Zevallos on October 25, 2010. **#133221, November 3, 10, 17 and 24, 2010**

ORDER TO SHOW CAUSE Child Custody, Child Support, Visitation, Injunctive Order, Property Settlement, and Attorney Fees

SUPERIOR COURT OF CALIFORNIA, COUNTY OF HUMBOLDT 925 First Street Eureka, CA 95501 PETITIONER/ PLAINTIFF: Linda J. Ives RESPONDENT/ DEFENDANT: Mary Anne Kluth, IVTO: William J. Ives, IV You are ordered to appear in this court as follows to give any answer to the claims which relate to the petition in the attached application should not be granted. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation and the conflict with my knowledge and information. Executed at Berkeley California signed Mike Noughfar. Endorsed filed Alameda County on 4/22/2010. Clerk of the Superior Court by Alicia Espinoza, Deputy. **#133209, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **A J Limco Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jody Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#133208, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **CARBE Trading**, 3998 Mission St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Carlos J Tamariz. This statement was filed by Jennifer Wong on October 8, 2010. **#133206, October 13, 20, 27 and November 3, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330702-00 The following person is doing business as **A J Limco Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jody Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#133208, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330822-00 The following person is doing business as **Solher Iron Inc**, 1555 Gavetz Ave Ste 400 San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/13/10. Signed Martin Solozzano. This statement was filed by Alan Wong on October 14, 2010. **#133211, October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0330388-00 The following person is doing business as **Shulman Law**, 44 Montecito St Ste 3830 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Harry Shulman on October 14, 2010. **#133215, October 20, 27, November 3 and 10, 2010**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547271

SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102. PETITION of Charles Alex Newman for change of name. The ALL INTERESTED PERSONS: Petitioner **Charles Alex Newman** Filed a petition with this court for a decree changing names as follows: Present Name: Charles Alex Newman Proposed Name: **Lia Lightning**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: Date: Dec 23, 2010, Time: 9:00 AM room: 238. Signed by James J McBride, Presiding Judge on October 22, 2010. Endorsed Filed San Francisco Superior Court on October 22, 2010 by Deborah Steple, Deputy Clerk. Publication dates: **October 27, November 3, 10 and 17, 2010. L#1313218**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547271

SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102. PETITION of Linda Gerard and Daniel Grossman for change of name. To ALL INTERESTED PERSONS. Petitioner **Linda Gerard and Daniel Grossman** filed a petition with this court for a decree changing names as follows: Present Name: Linda Gerard Grossman Proposed Name: **Noah Samuel Gerard-Grossman**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: Date: Jan 4, 2011, Time: 9:00 AM room: 218. Signed by James J McBride, Presiding Judge on October 22, 2010. Endorsed Filed San Francisco Superior Court on October 29, 2010 by Elias Burt, Deputy Clerk. Publication dates: **November 3, 10, 17 and 24, 2010. L#1313228**

SUMMONS (FAMILY LAW) CASE NUMBER FL004082 NOTICE TO RESPONDENT: WILLIAM J. IVES, IV YOU ARE BEING SUED BY THE PETITIONER'S NAME IS LINDA J. IVES. YOU HAVE 30 CALENDAR DAYS after this Summons and Petition are served on you to file a response in form FL-120 or FL-123 at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not respond in time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay child support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. Notwithstanding these restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court order is set aside. These orders are enforceable anywhere in California by any law enforcement officer who has received or sees a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: HUMBOLDT, 925 First Street Eureka, CA 95501. The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney, are: Mark J. Hagood #128743 816 Third Street Eureka, CA 95501 707-443-5996. Notice To The Person Served: Sep 01, 2010 by Kern Keenan, Clerk; Lolo K, Deputy Clerk. Publication dates: **October 27, November 3, 10 and 17, 2010. L#133213**

SUMMONS (FAMILY LAW) CASE NUMBER FL004082 NOTICE TO RESPONDENT: WILLIAM J. IVES, IV YOU ARE BEING SUED BY THE PETITIONER'S NAME IS LINDA J. IVES. YOU HAVE 30 CALENDAR DAYS after this Summons and Petition are served on you to file a response in form FL-120 or FL-123 at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not respond in time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay child support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. Notwithstanding these restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court order is set aside. These orders are enforceable anywhere in California by any law enforcement officer who has received or sees a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: HUMBOLDT, 925 First Street Eureka, CA 95501. The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney, are: Mark J. Hagood #128743 816 Third Street Eureka, CA 95501 707-443-5996. Notice To The Person Served: Sep 01, 2010 by Kern Keenan, Clerk; Lolo K, Deputy Clerk. Publication dates: **October 27, November 3, 10 and 17, 2010. L#133213**

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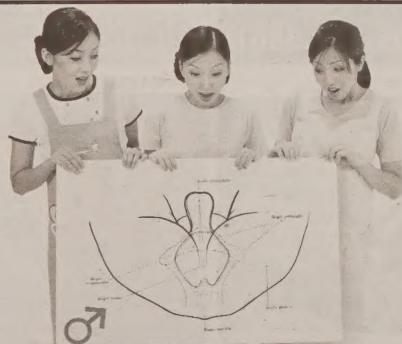
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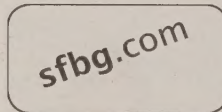
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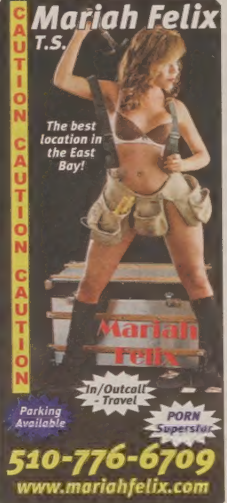
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Waiting for ...

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Readers:

I was at the San Francisco Sex Information conference recently, where once again there wasn't enough time to cover the intriguing (and frustratingly unavailable) new methods of male contraception lurking, not unlike unejaculated spermatozoa, in the great urethra of scientific research and development.

I'd run out of space myself with the "If we can put a man on the moon, why can't we ...?" argument, but in brief, yes, scientific understanding of male fertility in general lags its female counterpart. The other explanation for the paucity of male contraceptives is that men's reproductive systems are just too, I dunno, *male*, to tame. It sounds reasonable enough to say it's far easier to aim at one target — an ovum — than it is at 100 million new squirmly little targets *a day*. But the NIH's repro-health branch, the National Institutes of Child Health and Human Development, blames "social and economic/commercial restraints," and I'm always up for blaming those too.

If we somehow cleared those pesky socials and economics out of our path (Big Pharma has to step up; there's only so much university researchers can do), would we see an explosion of safe and acceptable male birth control options? Pretty soon, probably, yes. And study after study suggests that men are ready and even eager to take over some of the hassle and responsibility. Women might just be ready for that too.

Despite the many "Whither the male pill?" articles you see, the new products and procedures likely won't come in pill form: shots, implants, and even nasal sprays are the front-runners so far. On the kind-of-freaky front, there's a "dry orgasm" nostrum, a so-far-nonexistent combination of a well-known blood pressure med with a discontinued antipsychotic that has unexpected effects on smooth muscle tissue.

RISUG, for reversible inhibition of sperm under guidance, is far better studied and far more promising. It's a long-lasting injection of a sludgy compound that both blocks the vasa deferentia and messes with the enzymes a sperm needs to penetrate the egg.

Other researchers are looking into chemically blocking necessary tubage. A couple new male versions currently under study, though, are at least somewhat reversible, if not as instantly (and cheaply!) as the RESUG, with its bi-carb and tingly massage.

Possibly my favorite unorthodox method is so low-tech and un-patentable that it's hard to see where any major research money is ever going to come from. It's plain old heat, applied via very-tighty-whities (called suspensories, these undies mimic undescended testicles by nearly pushing your balls — painlessly! — back up the inguinal canal) or hot bath.

As for the tech-ier and more expensive methods, remember those "social and economic/commercial restraints? That means the big money isn't getting thrown at male contraception because the big money people don't believe there's a huge and eager market. If you beg to differ, you can go to MaleContraceptives.org and fill out their survey, which goes out quarterly to policy makers and pharmaceutical bigwigs. Put your mouth where the money is!

Love,
Andrea

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